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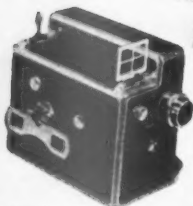
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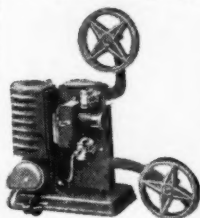
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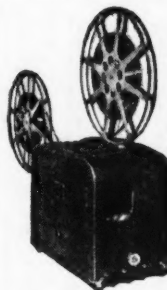


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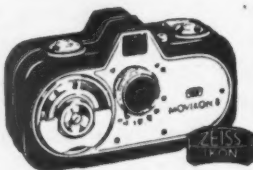
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9.5mm. Pathe 'H' f/2.5 ctd. lens	£26 10 0	£6 12 6	£3 9 7	£1 16 7	£1 16 7	£1 16 7	£1 16 7	£1 16 7	£1 16 7	£1 16 7	£1 16 7
8mm. Kodak 55, f/2.7 ctd. lens	£39 15 0	£9 8 9	£5 4 2	£2 15 8	£1 18 10	£5 4 2	£2 15 8	£1 18 10	£5 4 2	£2 15 8	£1 18 10
8mm. G.B.-Sportster, f/2.5 lens	£52 0 2	£13 0 0	£6 16 7	£3 11 7	£2 9 11	£6 16 7	£3 11 7	£2 9 11	£6 16 7	£3 11 7	£2 9 11
8mm. Paillard L/8, f/2.8 lens	£53 13 0	£13 8 3	£7 0 10	£3 13 10	£2 11 5	£7 0 10	£3 13 10	£2 11 5	£7 0 10	£3 13 10	£2 11 5
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Viceroy, as above but with critical focuser	£67 8 3	£16 17 1	£8 17 0	£4 12 9	£3 4 8	£8 17 0	£4 12 9	£3 4 8	£8 17 0	£4 12 9	£3 4 8
8mm. Zeiss Movikon, as illustrated	£66 1 8	£16 10 5	£8 13 4	£4 10 11	£3 3 5	£8 13 4	£4 10 11	£3 3 5	£8 13 4	£4 10 11	£3 3 5
16mm. G.B.-603, as illustrated	£90 0 0	£22 10 0	£11 16 3	£6 3 9	£4 6 3	£11 16 3	£6 3 9	£4 6 3	£11 16 3	£6 3 9	£4 6 3
16mm. G.B.-603-T, turret head	£107 6 7	£26 16 8	£14 1 9	£7 7 7	£5 2 11	£14 1 9	£7 7 7	£5 2 11	£14 1 9	£7 7 7	£5 2 11
16mm. Kodak Royal, f/1.9 lens	£112 12 6	£28 3 2	£14 15 8	£7 14 11	£5 7 11	£14 15 8	£7 14 11	£5 7 11	£14 15 8	£7 14 11	£5 7 11
16mm. Paillard H/16, f/1.5 ctd. Switar	£172 5 0	£43 1 3	£22 12 2	£11 16 11	£8 5 1	£22 12 2	£11 16 11	£8 5 1	£22 12 2	£11 16 11	£8 5 1



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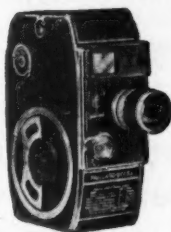
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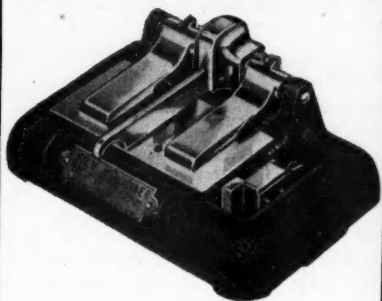
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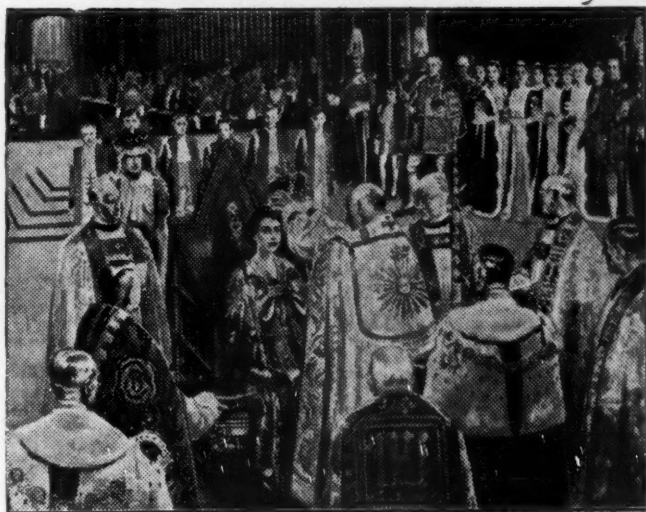
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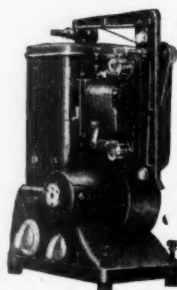
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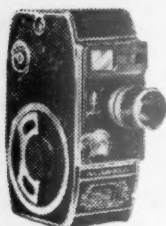
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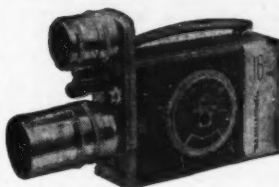
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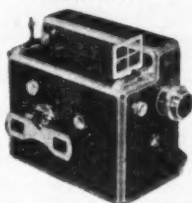


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# Amateur CINE WORLD

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# MAKE A DAY OF IT!

Every year most of us determine to be firm with ourselves about our holiday film. Either we will try to make a really good job of it or else we won't attempt it at all. We made a holiday record of sorts last year and the year before that and the year before that, and none of them turned out too well. This year we will discipline ourselves.

It will be one thing or the other: a real holiday picture or a selection of scenic shots to remind us of the places we visited, with odd shots of the family here and there because they expect it. But we know only too well what is likely to happen. Our film will almost certainly turn out to be an ineffective mixture of the two.

It is not surprising that there should be so few really good holiday films. That practically every amateur makes one at some time or another very effectively disguises the fact that they are among the most difficult subjects he can tackle. And invariably he attempts them as his first essay in film production.

The experienced worker is not in much better case. He knows what he could and should do, but too often conditions defeat him. Holiday time is the time for relaxing, but even if he himself is prepared to regard it as an opportunity for a serious filming session, it is unlikely that the family will share his zeal. So he takes the line of least resistance, puts the holiday first and contents himself with using his cine camera much as the snapshotter uses a still camera: for the occasional scenic shot and posed group.

And who will blame him? Only the competition judges if he has the temerity to challenge comparison with the work of amateurs who really have taken pains. But this year we are going to be firm . . .

We shall find our task easier if we frankly admit to ourselves that it will be well nigh impossible to cover the holiday as a whole. Interest will inevitably soon flag, and it is not to be expected that either the producer or the family will be willing to mould the holiday to the relentless demands of film-making.

"Forget about work for a fortnight" they tell you at the office when you leave for the annual vacation. Forget about film making, too, for that is work as well—forget it, that is to say, for most of the fortnight, but arrange to devote one whole day to your holiday picture. Unless you go on a tour, one day will probably be very like the next, so your filming will not necessarily be lop-sided and incomplete. On the contrary, it will reflect the spirit of the holiday much more effectively than a fortnight's intermittent shooting could do.

Look on that single day's filming as a real job of work—a job which will not permit you

to relax or be beguiled by the pleasures which the rest of the family will enjoy. Look on it as the opportunity of making a complete film, with beginning, middle and end.

Because you have made up your mind to regard but one day (or morning, if you have only a small amount of stock) as film material, you will be in the best possible frame of mind for recognising and capturing the minor incident which gives the family film its savour. You will not be concerned to look only for the isolated highspots which afterwards prove so difficult to fit in. Further, continuity will be much easier to manage—and it is on continuity that so many holiday films flounder.

How shall we begin? What about a shot of the family leaving the hotel or guest house? Hackneyed? Well, what if it is? Family life follows a familiar pattern. Only Hollywood sees it differently. If you were well looked after at that hotel, a shot of it will be a pleasant reminder. Take close-ups of the family at the gate. Follow with two or three shots of them on their way to the beach. Show Junior's hop and skip and contrast it with his sister's more dignified progress.

When you get to the beach, regard the action as continuous action which must be shown on the screen as such. Don't content yourself with snippets. That doesn't mean, of course, that the camera must be grinding away the whole time, but that you must select the salient parts of the action so that together they suggest the whole. For example, you could begin your beach sequence with a long shot of the sea, then: M.C.S. Sand (camera pointing downwards). After one or two seconds, shadows of the family appear over it. A bag is dumped down. M.C.S. Hands wrestling with a deck chair. C.U. Junior pulling off shoes and socks. M.S. Family group engaged in these activities. M.C.S. Mother sinking into deck chair.

M.C.S. Daughter sorting out her bathing things. Junior runs into the picture and pads off into the background, bound for the sea. C.S. Father waves bucket and spade at him. L.S. (looking towards family) Junior in foreground. He stops, hesitates, and then runs on out of the picture, too anxious to get to the sea to bother about bucket and spade.

C.S. Mother smiles. M.C.S. Edge of the sea. Junior's legs come into the picture. They kick foam over—M.C.S. His sister's legs. Tilt up to show them both in the picture.

Deal with six or seven separate episodes in detail like this and you will come back with a lively picture worth looking at—a re-creation of the family spirit instead of a fragmentary reminder of it.

THE EDITOR.





Fig. 1. A highlight reading being taken with an integrating meter of the normal pattern used on an artificial highlight supplied by white blotting paper mounted on card.

**FOR NOVICE AND AVERAGE WORKER.** *It was in the pages of A.C.W. that the famous Smethurst Highlight System of exposure was first introduced—but that may have been before your time. So here, in response to requests frequently made, is a practical, easy-to-understand introduction to it.*

## ALWAYS CORRECT EXPOSURE

By TREVOR LIVESEY, A.I.B.P.

**Y**ou want to make quite *certain* that your exposures are absolutely correct every time and that the density of each shot matches that of the next. Sounds a tall order, but in practice it's not at all difficult. You can see that it's not difficult by considering the basic principles involved.

Most amateurs use reversal film (the original film in the camera serving as the positive for projection) so let's imagine that we have three lengths of processed reversal film which have all been exposed on the same scene. One of them we can clearly recognise as being underexposed, the second has been overexposed and the third correctly exposed. By what standard do we judge them. Do we say that the dark strip is underexposed merely *because* it is dark?

But you can have an almost totally black night scene and a foggy scene that is light throughout, and yet both might be correctly exposed. So you can't judge on the general effect; you have to base your judgment on some part of the tonal scale.

The shadows are grey in the overexposed shot, and black and clogged up in the underexposed scene. Nevertheless, our

perfectly exposed foggy sequence will not have a single black tone in it. So the shadows are not an infallible guide.

Well, what about the highlights? Yes, it's these that give us a guide. Look at the brightest highlight in every perfectly exposed shot you can find. Ignore specular reflections, such as lights or windows reflected in polished surfaces, but concentrate on the brightest diffuse reflecting highlight. It may be a white dress, a handkerchief in a coat pocket, a sheet of paper or the white-washed wall of a cottage.

In every instance—provided the shot is properly exposed—the brightest highlight will be almost transparent but with just sufficient density in it to show tonal gradation and modelling. It doesn't matter whether it's a night scene, a foggy scene or the normal holiday picture on the beach, the highlight is rendered as almost, but not quite, clear film.

Now compare the highlights in the underexposed shot. They have more density and are clogged-up. Conversely, the highlights in the overexposed sequence are perfectly clear film and have no gradation or



Fig. 2. Taking a highlight reading with a Weston meter with Invercone attachment. It is more convenient to use a meter incorporating an artificial highlight, but the method illustrated on the previous page gives identical results.

modelling in them. They are "burnt out".

The criterion of a correctly exposed shot, then, is that the density of the brightest highlight shall be correct. It follows, therefore, that to determine the correct exposure to give for any scene, you've got to concentrate on the brightness of the brightest highlight in that scene. The brightest highlight any scene can have is a pure white, but it may be too small to measure with a normal exposure meter, and it will not be present in every scene. But the correct exposure for a scene without a white object is the one which *would* record a white object correctly were it there.

### Large Acceptance Angle

Sounds Irish, but in practice it's simple enough. You determine the exposure by introducing into the scene a white object on which you take a meter reading; and you use this imported object in every scene, irrespective of whether there is any white already present or not. This artificial highlight can conveniently consist of a sheet of matt white paper (blotting paper is very good) not less than 12in. square. It needs to be fairly big because the normal exposure meter has quite a large acceptance angle. To measure the reflection from a smaller

sheet so that only light from the paper reached the meter would necessitate holding the meter so close that a shadow would be cast, and that would affect the reading.

Obviously the reading given by the white paper is going to be greatly in excess of what it would be when the meter pointed at the subject in the usual way, so some compensation has to be made. The Weston meter has a special position for setting the calculator disc when a highlight reading is taken. You can get the same effect with other meters by increasing the exposure about eight times. Thus, if the highlight reading gives an exposure at 16 f.p.s. at f/11, then multiplying it 8 times (i.e., 3 stops wider open) will give you f/4. Remember, opening up one stop doubles the exposure.

### Records as Almost Clear Film

In taking a reading of the artificial highlight we are trying to find the exposure level which will record it as almost clear film, but in doing this we cannot stick rigorously to a factor of 8 times or, indeed, to the maker's film speed because of variations in lens performance, marking of stops, shutter efficiency or exposure meter variations. We must therefore arrive at our ideal exposure level by making a few trials. Take a highlight reading as explained, shoot a couple of feet at the calculated exposure and the same footage at  $\frac{1}{2}$  and 1 stop above and below this exposure.

Examine the results, determine the best exposed shot and adjust the multiplication factor to suit for all future work. Or perhaps you will find it more convenient to

Fig. 3. A chessboard representation of an 'average' subject with average distribution of light and dark tones. When used on such a subject, the integrating meter will give a correct exposure.

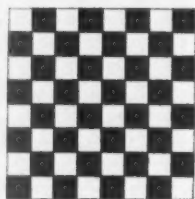


Fig. 3

Fig. 4. Now our subject has a preponderance of light tones, and if you take a reading from it with the integrating meter you will be likely to get underexposure.

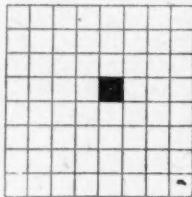


Fig. 4

Fig. 5. Dark tones predominant, so that if you do not correct the reading given by the integrating meter, you can expect overexposure. (See text for full details.)

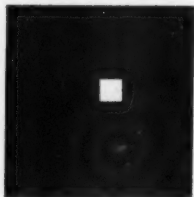


Fig. 5

If all this equipment makes your mouth water, reflect that the professional newsreel cameraman has to meet the same problems as yourself. This was the awe-inspiring line-up of cameras and accessories, sound recording gear, lights and generating equipment used by A.B.-Pathe for their Coronation coverage. They had 45 cameras at work on the day, filming in black-and-white and Warnercolor. The four key men in front of the group are (l. to r.): Terry Ashwood, director of photography of the Warnercolor film of the Coronation, "Elizabeth is Queen"; Howard Thomas, the producer; G. T. (Tommy) Cummins, editor of Pathe News; and Harry Field, personal assistant to Thomas and responsible for top-level co-ordination.

retain the factor of eight and set the meter to a different film speed to enable you to duplicate at will the best shot in the test. Once the factor or film speed has been set by this test, you can confidently make all your future exposures on this basis.

To use the artificial highlight method indoors, view the scene from the camera position with all lights turned full on as they will be during shooting, but switch off or shield any backlight which might catch the window of the meter. Note the plane of the subject in the scene which is receiving most light and hold the square of white paper (it is best mounted on stiff board) in the same plane and as close to the subject as possible.

The light reflected from the paper is measured with the meter, which is moved backwards and forwards until a maximum reading is obtained. Make sure you don't cast any shadows on the paper! As stated, the sheet must be white, but a neutral grey *could* be used providing the multiplication factor is adjusted to suit—and this you can only get from tests. Indeed, a shade of grey could be found that would require no alteration of the direct meter reading. Keep the sheet clean and have a replacement handy in case the original gets marked or dusty.

### The Same Result

So far we've been considering a sheet of white paper which may be, say, 90% reflective. Now if we replace it by a piece of translucent white material which transmits 90% of the light reaching it, and take the meter reading from behind it, we shall get exactly the same result. This is the principle of the highlight meter and highlight



attachment for a standard meter. Because the meter is screened from all extraneous light by the translucent sheet and no difficulties arise from shadows cast by the meter, the sheet need only be large enough to cover the window of the cell. This cover is variously flat, hemispherical or intermediary shape according to the make of meter.

A highlight meter is used exactly as the white sheet is used, the white cell-cover forming the artificial highlight facing the light source. Many people appear to think that it should always be pointed at the camera, but this isn't so. It is always held in the same plane as that of the scene receiving the most light. Thus, when taking a reading for a close-up of a man's face, side-lit, hold the highlight in the same plane as his cheek.

We are measuring only the light falling on the subject, hence the alternative name of the system, the "incident light method". Outdoors, distant scenes require the same exposure as close-ups where the lighting is even overall, so the highlight reading for a long shot can be taken from the camera position. If you can't get near the subject,

(Continued on page 282)

**FOR THE MORE EXPERIENCED WORKER.** *If you film subjects with which you are familiar and don't take risks, you should have no trouble with exposure, but the experienced worker knows—and welcomes the fact—that in itself it presents a fascinating study.*

## CONSTANT BRIGHTNESS

By H. A. V. BULLEID, M.A., A.R.P.S.

Interested in the finer shades and aspects of exposure? To my mind, two points of particular importance emerge from Dunn's book, "Exposure Meters" (Fountain Press), reviewed a little while ago in *A.C.W.* This book is sure to become a standard work, and these two points will become, I feel, universally accepted by amateur as well as professional cinematographers.

Taking the less controversial item first, Dunn suggests that all film speeds should be set out in the form:

Kodachrome, daylight . . . B.S. 21/A.S.A.10.

It may be a long time before this becomes usual, but there is no reason why we should not take the first step of giving the BS number instead of the Scheiner degrees. In fact, the degree sign is now at times omitted. The Gevaert advertisement in the March *A.C.W.* simply quotes the three well-known Gevaert emulsions, which are available in the three gauges, as 23, 26, and 32.

### Why Different Speeds?

Incidentally, the last refers to photoflood lighting for which this emulsion is designed: in my opinion, it is not so fast as BS 32 in daylight. Which, of course, raises the point that many films have a separate speed for daylight and photoflood light, differing by one or two BS numbers: this should be stated where confusion could arise.

The more controversial item is the contention that in all cinematography—reversal, colour, and neg/pos—exposure should be such that the highlights are reproduced at a constant brightness in all shots. This usually means that the human face, regarded as a "keystone", should be reproduced at constant brightness from shot to shot, rather than having these flesh tones vary in brightness so that darker parts of some shots may receive fuller exposure, or so that the *average* brightness of all shots may be constant.

The stock example, to be observed on the

professional screen, is the shot of people in dark clothes, such as dinner jackets. To reproduce detail in these would involve severe overexposure of faces and so, rightly, such detail is conventionally ignored, though in most cases back lighting is applied to give an illusion of detail by emphasizing outline, in much the same way as photographs are touched up by adding outlines before half-tone blocks are made.

Now, if the above is accepted, it follows that the commonest exposure meter technique, of pointing the meter at the subject from about the camera position and taking an average light reading, will not give the desired result. As Smethurst pointed out all those years ago in *A.C.W.*, you must *either* take a reading from a real or artificial highlight in the picture, *or* measure the *incident* light, that is, the light falling on to the subject.

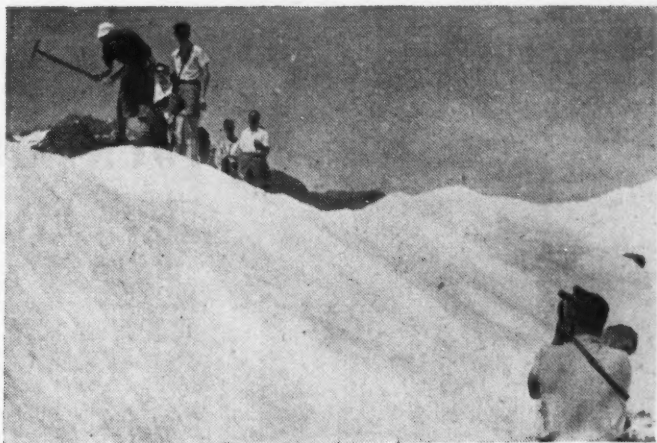
These are unquestionably the correct techniques, the latter in particular being



Artificial light used to boost daylight. Note the reflector attached to the camera (an Ensign Type B Kine-am) and the long lens hood for cutting out stray light to avoid the possibility of flare. —Wallasey A.C.C. at work on "Silent Evidence", for which they are using Gevaert 16mm. film.



Local boy makes good! G. C. Archer, of the Wimbledon C.C., filming a climbing party at 4,600ft. on the Tasman Glacier, South Island, New Zealand. If you seek your snow scenes rather nearer home—on a Swiss holiday, perhaps—remember that the snow acts as a reflector, and cut exposure accordingly. Use judgment in taking readings with an integrating meter: it will give a completely false reading for portraits against a snow background (see Fig. 4 on page 232). The light reflected from the sky will be predominantly blue, so if you use colour film, remember that the shadows will be blue, too, and will affect flesh tones.



exceptionally simple and accurate when a device such as the Weston Invercone is used, since this corrects for side-lighting. Now, the controversial point to my mind is that this method contradicts the exposure settings published in several well-known and well-tried, reliable tables—for example, those in the Kodak shilling booklet, "Making the Most of Your Cine-Kodak Film", and in the *A.C.W.* table last published in the June, 1951, *A.C.W.*

These tables all demand less exposure for more distant subjects under the same lighting conditions. Thus, for close-ups in full sun in clear summer sky, a film of speed BS 27 in a camera giving 1/30 or 1/32 sec. exposure at 16 frames per sec., both the above tables call for *f*/11. For typical average park scenes, both call for *f*/16. On the other hand, the incident light is identical in both cases; therefore identical exposure is demanded for constant keytone brightness. How, then, can this contradiction be reconciled?

### **Crisper Appearance**

First, let me assure everyone that perfectly acceptable results will generally be obtained if the incident light method is applied to both these shots and they are then both filmed at the same aperture indicated. They will differ from the pair shot in accordance with the tables in that this pair will have a rather crisper appearance in the distant shot.

This is especially so—and this is where practice comes in—in cases so commonly met by the amateur, where the lens definition is not all it might be; or where there is haze and no haze filter is used; or where the camera is hand-held and the picture is

therefore unsteady, with a consequent slight loss of sharpness and resulting loss of contrast; or where compensating processing ignores any efforts you may be making at a constant keytone. It is these things that tend to make more distant shots go flat and muzzy, and it is often better to prevent this by curtailing exposure even at the expense of darkening flesh tones.

The other factors come in at the close-up end. Here the incident light is not really as strong: the sun's rays will be, but the total of incident light includes sundry reflected light, and light from a much bigger arc strikes the more distant shot than is the case with the close shot. Again, Kodak in their guide add "where the main interest is in the light tones, give a half-stop less exposure".

### **Warning**

In Dunn's book, we keep finding the warning to add or deduct up to two-thirds of a stop, i.e., 2 BS numbers of film speed, according as the subject ranges from an "all-dark" to an "all-light" type, compared with the indicated exposure for a full-range subject. This would mean closing the lens two-thirds of a stop for a close-up of a very light nature, so we are left with agreement with the tables to a third of a stop.

I should add that the British Standard Tables, given in BS 935: 1948 (price 2s.), make it abundantly clear that the different approach described above is correct. Table 2a is for monochrome negative materials, distance being a factor. Table 2b, however, for reversal films, ignores subject distance and simply gives factors for sky conditions,

(Continued on page 284)





What? A tripod on the beach? No, we don't suggest you go that far—not, at any rate, on a crowded beach. A family picture should suggest spontaneity, but a tripod, which suggests relentless getting down to business, might put the family off. This member of the Canterbury A.C.S. F.U. used a tripod because he was filming local festivities for a club film.

**W**anting some ideas for your holiday film this year? It's a pity you couldn't see the holiday films submitted for the 1952 Ten Best competition. This type of picture always bulks large in the entry, and if it does not figure so prominently in the prize list, it is because the personal picture has to be very well done to succeed in holding the interest of people outside the family circle.

That's not to say that it must be an *elaborate* production—it defeats its own ends if it is, because too decorative a frame is liable to overweight it and make it pretentious. The best films are invariably the simplest.

### **No Complicated Plots Needed**

Don't make the mistake of thinking that it is necessary to invent a complicated plot if a family picture is to compete successfully with other types of film. It gets home when it is *different* from them, when the family spirit emerges, when the audience feels a sympathetic interest in the people in it. And this interest can only be evoked if their character is revealed; so you have to sketch it in not so much with invention's aid as by acute observation.

But, you say, your film is primarily

SUCCESSFUL AMATEURS OFFER  
SOME IDEAS FOR

## **YOUR HOLIDAY FILM**

*A critical commentary on some of the personal films entered for this year's Ten Best. They did not carry off a plaque but each has points of marked appeal and shows an interesting approach which you might well adapt to your own requirements.*

designed for the family circle. Why go to the bother of building up the personalities of people with whom the family audience are perfectly familiar? If the family like the film, surely that's enough; if the film as they like it doesn't get anywhere in the Ten Best, well, too bad, but there was no harm in having a shot at the competition; judges are not like ordinary folk, and you never know your luck.

How often do we come across this point of view! The simple fact is that the family will like the film so much better if you do take trouble with its construction. But how can you build up a really good holiday picture from such familiar, not to say hackneyed, material as an afternoon on the beach? See how Dr. Iain Dunnachie did it in *Ardtoe Picnic*, a four star 16mm. film of only 250ft., which narrowly missed a plaque.

### **Picnic Party**

It opens with the family making their way to the beach. One of the small children hops along inside a tent. Big close-ups of the grown-ups smiling at her antics—unaffected smiles.

Now they have slithered over the sand dunes and reached the beach. Big close-ups of shoes and socks being pulled off, and toes wriggling in the sand. Father rolls up his trousers and hazards a paddle. The camera swoops as he hops back out of the cold water to the comfort of a warm spit of sand. We follow the members of the party as they bathe and watch the tea being brewed, the picnic hamper opened and baby stuffing as much sand as cake into his mouth.

Then, as the meal proceeds, beach scenes are intercut to indicate time lapse; and now the picnic things are being put back into the basket and the family get ready to

A family film, is it? Well then, what's wrong with really featuring the family? Take plenty of close shots of them, as J. J. Butlerworth did for his out-of-the-ordinary holiday film, "Out of the Blue".

go. But where's the small girl? They look around in amused mystification.

We know they are 'acting' but we also know that they are doing so for the benefit of the child, so that any woodenness is excused. The runaway, in cowboy outfit, peers from the tent and darts out in pursuit of them as they wander off. They flee in 'dismay'. The end.

Now the two things you will notice about this happy little picture is that there are plenty of bold, juicy close-ups in it and that there is action all the time. We don't have to peer at the family in remote long shot. We are allowed to come in close and thus share their afternoon on the sands with them. We are allowed to see that they are a happy family.

### Apparently Spontaneous

*Ardtoe Picnic* has the merit of appearing entirely spontaneous, but of course it was carefully planned. The whole family has responded well to direction, principally because they had only to be themselves, doing familiar things.

Perhaps some of the things appear so familiar as to suggest they were hardly worth including. But it is just these happy, if pedestrian touches which, properly presented, give the personal picture its charm. They are at once the reason for, and the justification of, the family film which, at its best, is the apotheosis of the unconsidered trifle.

But what if the family is a small one—if it consists only of father, mother and daughter and that father has to serve as cameraman: isn't it much more difficult to make a successful holiday film with only a small 'cast'? Yes, it is, because there are



fewer people to bear the weight of the film, and if the same few people appear too much, there is the danger that an outside audience will soon tire of seeing them. But human interest scores over everything else and you can cheerfully feature the family as much as you like provided you give them something to do.

You could well go about it as R. White has done in his gay three star picture, *Fun in the Sun* (8mm., 190ft.), which escapes a higher rating only because the ending is weak. (Mr. White tells us that the final sequence was incorrectly exposed and that he intends to reshoot it this year.)

### Mother at the Camera

In many ways *Fun in the Sun* is a model of what the family holiday film should be, but it must be added that part of its success it owes to the fact that mother not only appears in front of the camera but also behind it (and does well in both roles). If the cameraman (usually father or male relative) either is not seen in the family film at all or makes only fugitive appearances, the family atmosphere is necessarily impaired. Do try and enlist the aid of every member old enough to hold a camera and shoot under your direction.

The White family of three arrive at Bognor Regis after having been harried by 'No Parking' and 'No Waiting' signs. When they get to the sands, small daughter sets up a 'beach toy shop' which improbably consists of two beach chairs bearing a lettered card and a very limited display of wares: the family's rubber float and father's still camera. Shots of coins being turned



Members of the family can serve as useful continuity links in scenic shots and help to provide a focal point of interest, but don't show them sauntering about the countryside too much, or the repetition will become wearisome. (Frame enlargement from "Out of the Blue".)



When you take close-ups, give the family something to do so that they are not embarrassed by the camera. The couple in this shot from "Out of the Blue" (an article on the making of the film appears on page 254) are ostensibly watching fledglings being fed. And the birds are duly shown, the two sets of shots being intercut.

over indicate that he is being required to pay for them all over again. But, so the notice tells us, there is a special Hugging and Kissing Department, so he receives full value for money.

Then follows a well shot, well cut assortment of beach scenes with no 'dramatic' action in them but just shrewdly observed minor incident. Planned action is of the simplest. For example, mother takes a photograph. Medium close shot of her smiling and beckoning at the camera which momentarily takes the place of the two about to be photographed. This shot, of course, was taken by father.

### Just a Game

Her gestures indicate that they are too close. Shot of them (taken by mother) backing away and looking at the camera enquiringly. But they retreat too far: L.S. of them. M.C.S.: Mother peers into still camera viewfinder and gesticulates: "Come closer!" (but no title). All seems set, and then small daughter creeps up behind her and gives her a push.

Both shout with laughter—no exclamation of disgust or annoyance, you notice. A false note like that could ruin the whole effect. No, this is a holiday, and all three are plainly enjoying themselves. The laughter does indeed seem spontaneous. For the child it was a game successfully concluded with a mighty push and mother, loyally awaiting with straight face, at the cameraman's behest, a shove from behind, dissolves in laughter when it comes.

False 'hearty' mirth is the ruin of so many family films. It is embarrassing for 'players' and audience alike. The producer

must either so plan the action that the cast do really enjoy it or he must wheedle smiles from them by giving them something to smile at: cracking a joke, making a fool of himself, anything that will produce an unaffected response. But to say: "Now I just want to take a close-up of you laughing" is to make the stoutest heart quail.

### Unforced High Spirits

There is gaiety and unforced high spirits in *Fun in the Sun*, and one is prepared not to be too hard on a few continuity lapses. It's a pity, no doubt, that in one shot the child should be walking away from the camera in L.M.S., and in the next is seen in C.M.S. waiting to be undressed, but the gap can readily be bridged when Mr. White shoots the additional material he plans.

The easiest way out is to link them with shots of the beach in which none of the family appears. From the last of these shots, pan or tilt to father lowering his newspaper (or doing anything else he fancies) and looking out of frame to—cut—child in C.M.S.

A measure of the light-heartedness of C. F. Lera's *Mediterranean Mood* (two stars, 275ft., 9.5mm.) is conveyed by the credits: "Shot by the cameraman. Stuck together by the editor. Continuity by chance." The film opens well with "Reveille", a musical comedy-like gendarme pedalling a cycle and calling out through a megaphone.

Cut to interior. Madame (the landlady?) sets four bowls on a table in the window. Cut to a narrow balcony. Mother and two children approach towards the camera and go in to breakfast. Then they get ready for the beach, and it really does not matter very much that, when they emerge in the street, they are slightly differently dressed. The feeling of progressive movement throughout helps to over-ride this inconsistency. You can rarely make a holiday film just as you planned it.

### Some Trimming Needed

Mother and one daughter come out first. Then there is a brief wait, and they are followed by father and younger child (filmed, of course, by mother). But there needn't have been any waiting. Cutting out the frames in which there is no action will speed up the pace.

The beach scenes (taken by both parents) begin effectively with the setting up of a beach umbrella—action, you note, which keeps the protagonists' minds off the camera. If father wants to play around with the camera, all right, but this is a serious job of work which can also be fun.

# FOR THE 8mm. FAN

*The 16mm. user is well catered for, the 9.5mm. has his own special feature. Isn't it time we too had a rendezvous in the pages of ACW? ask 8mm. fans. It is, and here's the meeting place.*

By DOUBLE RUN

8mm. is the gauge for the doers—the folk who *make* films. It is with this reflection that I comfort myself when I think of the disadvantage of 8mm., compared with 16mm., so far as showing professional films is concerned. How much of a thrill we get out of making them depends much more on our enthusiasm and knowledge than on the equipment we happen to use—so if you seek advice on drilling even the smallest of holes in your camera, I must warn you that this column is not the place to look for it. Instead, I hope it will be a rendezvous where we can swap experiences and cheer or grouse together.

## Family Film in Colour

Really good value for money: 8mm. Kodachrome (when you can get it). Expose it at f/8 with the summer sun shining right behind you, and you can't go far wrong. But have you ever made a properly scripted family film in colour? It is one of those things most of us mean to try, but never get round to doing.

I am determined to attempt one this summer and hope to be able to tell you how I get on. The film is to be called "Ewan" after my eight year old nephew. I have been carefully round the garden with the odd little sketches that make up my first rough script, and have decided just where to show Ewan trudging miserably off, resentful of his mother's supposed favouritism towards his younger brother.

I have picked the place where he is to forget harsh reality in a dream world of pirates, Indians and crooks. I have arranged things so that when he is called back to tea on the lawn, only to find it is all finished, the sun will be conveniently behind the camera—and I have decided that, as a happy ending is needed for a family film, Ewan's mother will give him the plate of cakes she has kept back for him.

This slight story might provide an interesting framework for some good shots of the family. But is it going to be worth more than a quarter of an hour of random shooting? Well, share with me some of the trials and tribulations of making it, and we shall see. Even better, try something similar yourself—it is the ideal sort of subject for 8mm.

## Dupes

I suppose few of us were wildly excited by the news that Gevaert are able to make 8mm. dupes of our films at a charge of

16/6 per fifty feet, but certainly this step towards improved laboratory facilities is to be welcomed. We may not want copies of our family films, but dupes will be a boon to clubs and to those of us who are all set to make (and



8mm. users need not hesitate to tackle ambitious subjects. Here a schoolboy cameraman is filming the grand chase for "Looking for Trouble", while the director in background left urges the pursuers on.





8mm. is a cheap but good way of making school films, but remember that the smallest gauge no less than the larger ones demands the use of a tripod for 'serious' filming. It helps a lot in discouraging one from unnecessary panning.

it. Now I open the tin cautiously and retreat into total darkness at the first sign of trouble.

Would you like a cheap telephoto? 1in. and other 16mm. lenses can often be picked up cheaply, and flanges are now available for converting them so that we can use them on our 8mm. cameras.

sell) films of local festivities, weddings, schools, boy scout activities, and so on. I thought the quality of these Gevaert dupes very acceptable, but distinctly more grainy than the originals.

If you want to see one for yourselves, there are several in the 8mm. section of the I.A.C. library. I can recommend nearly all fourteen of these 8mm. films but it is a pity that many of them are reductions from 16mm. What we want is the chance to see what can be done on 8mm. Doubtless the I.A.C. would complain that there is a very small selection to choose from.

### Single Frames

Why is there not a screw to hold the M8R lens firmly in place after it has been focused? At present it is almost impossible to rethread between reels without jogging it out of position. Incidentally, I find the 20mm. lens' bigger picture a great help in the home, but am told that the 1in. gives better colour definition.

Could not 8mm. cameras have printed reminders on the camera door, so as to prevent people like me from ruining both sides of Double Run by opening the door before running on the trailer?

Does edge fogging trouble you? I have found it worth while to load indoors whenever possible and always to secure the film with a bit of tape or rubber band when posting it for processing. A snag that is more difficult to deal with arises when a fresh roll of rawstock comes unrolled in its tin. I have had this trouble when films have been sent to me by post, when I have dragged them miles away on location with me and when I have done nothing to deserve

Could not Kodak follow Gevaert's example and process and return the whole film, including leader and trailer? They have been known to do this in exceptional cases; one member of my Circle once received back 66ft. of Kodachrome from a 25ft. spool of Double Run.

### Titling

The 1ft. and 2ft. parallax correction prisms for the L8 ensure perfectly centred titles for everyone but me. The trouble must be that I have not been using them at exactly the right distances. I recommend those camera owners lucky enough to have a horizontal and vertical line engraved on their viewfinders, to avoid parallax troubles in the way shown by the diagram on page 781 of the December 1951, *A.C.W.* (do you carefully keep your old copies?). The centre of the lens can most conveniently be found by unscrewing it and then measuring from the centre of the gate.

### Editing

Editing 8mm. need not be such a problem. At least the sprocket holes are a convenient guide to splicing the film in the right way round. (But a dealer "mended" an 8mm. film, I lent a friend by splicing in one shot the wrong way round and upside down!) For viewing, I find those toy strip viewers that you hold up against the light really excellent, once you have broken off the non-magnifying part. If even this does not show me enough detail, I use a telescope with the front part removed. For joins that are efficient but simple to make, I have not found anything to beat the Marguet tri-film splicer.

(Continued on page 290)





RUNNING COMMENTARY

## Focusing with the Telephoto

By SOUND TRACK



Sometimes the owner of a simple, single-lens camera buys a telephoto interchangeable lens, is at once struck by the comparatively critical focusing it demands for good results, and wonders how best to achieve such focus.

First, consider the depth of focus. Take the 3in. lens, the most commonly used tele lens with 9.5mm. and 16mm. cameras; at an aperture of  $f/4$  the depth of focus when the lens is focused at 10ft. extends only from  $9\frac{1}{2}$  to  $10\frac{1}{2}$  feet. Even at  $f/16$ , it extends only from 8 to  $12\frac{1}{2}$  feet. Thus at close range, precise focusing is needed, and a useful tool is a small rangefinder, of the type used a lot by still photographers, and now costing less than £2.

These rangefinders, however, are seldom calibrated beyond about 35ft. This is because the close range is far the most used in still photography, and because to give calibrations for, say, 50, 75, 100 and 150ft. would either make them very costly indeed, such would be the accuracy demanded, or alternatively they would have to be bulky so that a long baseline could be employed. In fact, they are chiefly made for a range of distances at which the cinematographer least uses his tele lens, though it is very

There are long distance shots in the literal sense in the 8mm. Ten Best winner, "Two Lives We Live," a series of interrelated self-contained episodes, one of which pictures a boy's trip by space ship to outer space. He lands on a planet inhabited only by pre-historic monsters (quick cut-ins of full-sized models in Alexandra Palace grounds) and beats a hasty retreat! All three dream episodes are in Kodachrome, with linking shots in black and white.

useful for portrait and candid camera work.

Now, when focused at 50ft. the above mentioned tele lens covers at  $f/4$  from 40 to 68ft., and, at  $f/16$ , from 24ft. to infinity. The latter figures give confidence: and it is also worth remembering that, when focused at 100ft., the lens covers from 65 to 200ft. at  $f/4$ ; 57 to 400ft. at  $f/5.6$ ; 50ft. to infinity at  $f/8$ , and 40ft. to infinity at  $f/11$ .

If, therefore, you accustom yourself to judge 100ft. with reasonable accuracy, your problem has disappeared: because this knowledge permits you to cover from 65ft. to infinity at any aperture, and a rangefinder enables you to measure up to about 35ft., any intermediate subjects yielding easily to a little discretion in using the depth of focus, provided you take care to err on the less important side.

Further, just as with a focusing lens of standard focal length, so with a tele lens, it is always better to focus a shade in front of

the subject. You will then be sure that the subject is in sharper focus than the background, and so as much divorced from that background as possible—a condition to aim for since tele shots are often rather lacking in contrast.

Just *how* to accustom yourself to judging 100ft. depends on your own inclination. The cricketer does it readily, as a sort of mixture between throw-in distance and  $1\frac{1}{2}$  chains (=99ft.!). Doubtless nautical types find it equally easy. Gardeners may prefer rods, poles, or perches. A surveyor's tape measure can always be borrowed. Such approaches add to your "know-how". They are cheaper than gadgets and invaluable when, for one reason or another, the gadget is not to hand.

### NO NEED TO GET OILED !

My guess is that 90% of amateur cine cameras run for less than five hours a year, which explains why I firmly hold it is unnecessary to send cameras for annual lubrication and adjustment. It does not do to make design requirements too simple; and designers, with modern lubricants, should be well able to make a camera function so as to retain enough oil at the important points to last it five years. People who use their cameras an exceptional amount (including professional use) can be relied upon to arrange any extra servicing that such use may seem to demand.

I'm sure that some amateurs are quite peeved at not being enjoined, in the instructions, to oil their cameras! The main reason for the omission presumably is that the layman invariably applies far too much oil and tends to keep the wrong grade in an incredibly dirty tin in the bike shed.

If you feel you simply *must* oil your camera, buy a little bottle of clock oil, costing about 2s., from a watch-repairer, and apply it in fractions of a drop with the end of a piece of thin, clean wire such as a paper-clip straightened out. Then, after running the camera for a couple of seconds, wipe away the surplus with a clean cloth. Gritty dust in a camera is as harmful as a shortage of oil, and high temperatures assist migration of oil from where it is needed, so the familiar advice to keep your camera in a dust-free box and at an equable temperature is unquestionably sound.

### WHY NO STEREO-TV ?

How much longer are we to wait for some announcements about Stereo-TV? People with home cinemas have it (or *can* have it) and it seems to me that there is no technical

difficulty in giving it to TV. All you'd have to do, surely, would be to arrange the usual stereo pair of images in the TV camera, transmit them at twice the present number of lines per inch, each picture of the pair being on alternate lines, and then coat the end of the tube with corresponding alternate strips of cross-polarized plastic. Viewing would be by means of the usual polarized spectacles. Even easier would be the application of stereo to projection-TV, using two tubes and the usual polarized projection filters.

Obviously, only the piffing matter of expense is holding up this immeasurable boon—or are people *not* so madly keen on stereoscopy? After all, they see so much of it all day long that it is rather restful to look at a flat picture in the evenings! Even so, I do hanker after home cine stereo!

### THOSE DYNAMIC SHOTS

What useful advice can be given to the multitudes of perfectly competent cinematographers who simply will not plan their holiday films? Not that they want any advice, but we are all audiences of the films they make so we are, I feel, entitled to decide what would be best for us, however unpalatable to them.

When they succeed in boring us, it is almost always because we are shown too much of something. It bores us because it is shown on the screen too long, or because it contains some latent interest of which we are left unaware. The second case is so common and so often misunderstood that it warrants a little examination.

Let me try to crystallize it by a specific example. Suppose we see several shots of small streams and waterfalls which, unless photographed with unusual inspiration, are attractive without being compelling and if held long on the screen are apt to bore.

Now, if we know that they add up to the source of an important river, the spark of interest is at once touched off, we look with twice the interest, and what has been routine becomes significant. The cinematographer who has once grasped how much more dynamic such shots become when they have a *raison d'être* will tend further to explore the implications, and so give us more explicit shots and thus more interesting films.

To get this "dynamic" factor into our films, we must either use related shots to make a pictorial explanation, the stock example being a close-up of the name of a famous street before showing the shots of the street, or we must use titles. These titles

Eccles Cine Group have a useful, ambitious looking control panel for their lighting equipment, here seen in use during the making of a recent film.



should preferably be written on the spot, so that they have the merit of spontaneity: the style can, of course, be later improved. They should explain only the bare minimum and they should immediately precede the shot to which they will lend point.

As an example, you shoot streams in Montgomery and jot down "At Pren Croes, the source of the Vyrnwy," and a couple of miles away, down at the village, you write "Through Dolanog". These are ideal titles just as they stand, but when you get home they are apt to get expanded into such dreary geography lessons as "We arrive at Pren Croes, a spur of 995 feet, and the source of the river Vyrnwy which flows into the Severn."

By thus wandering away from the essential minimum, you leave the audience confused, for the pictures which follow such a title are in effect unexplained. Some ruthless types get out the guide books again when they return home and compile two or three screens-full of letterpress to be read one after the other. They make good, if expensive, reading but it is invariably difficult to connect the pictures with them.

Where there are no explanatory shots or titles, keep the material short. 10 seconds should be the maximum for any item which does not positively cry out for fuller treatment.

### ZOOM

Zoom lenses are more in the news these days. They are fearfully expensive, but it has to be remembered that they do the work of at least three lenses. They generally include a matched variable-field finder and—considerable attraction—they largely do away with the need for a turret-head on the camera. While one shudders to think of the swoopings and retreatings that would accompany the expected hosing of the beginner's first film, the ability to make what are the virtual equivalent of tracking shots without shifting the camera is a great advantage.

Zeiss have now produced a zoom lens, of maximum aperture  $f/2$ , focal length range from 30 to 120 mm., the performance of which (strange though it may seem) is claimed to surpass previous achievements with this class of lens. It may be that this lens has been introduced with an eye to Television which, when it starts to use a lot of 16mm. film, will be another good customer for 'rarefied' apparatus.

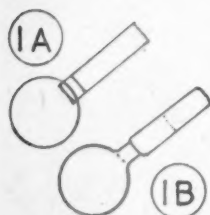
### 3-D

Now that 3-D has hit many provincial towns you may like to know that an admirable *résumé* of progress in stereoscopic projection appeared in the March-April section B of the *Photographic Journal* (a copy of which any good library will borrow for you on request). Written by H. Dewhurst, of T.R.E., Malvern (a section of the Department of Scientific and Industrial Research), it summarizes methods, shortcomings, approximations and possible peculiarities, and gives an idea of the techniques involved.

### SPEED

The Press boys are now dashing around with a new Kodak plate called the P.2000. Its speed is BS 38/ASA500, which means it is two stops faster than the fastest cine film at present available. With it, your  $f/3.5$  lens would do better than an  $f/1.9$  lens on the present fastest films. Far more depth of focus for the same amount of light, large scenes made possible for amateur studio interiors . . . Yes, wishful thinking right now, but remember hopefully that the faster cine film has *always* quite soon followed the faster press plates, and the more they know we want it, the sooner it'll come.

# Gadget Corner



By  
**HARRY  
WALDEN**

## AN IMPROVED FILTER HOLDER

That gadget for using gelatine filters has stood the test of time, but I think I've improved on it. I made it for the f/1.5 Cinar, but the same idea can be applied to smaller lenses.

A circle of gelatine filter (cut between two cards to avoid handling) is made to rest inside the lens mount, right against the lens. To hold the gelatine, a small paper tab was affixed to the edge (Fig. 1A), and when in place a ring of wire holds it against the lens. In this case a piece of thin steel wire is used attached to a Shadit lens hood, as shown in the drawing (Fig. 2A and 2B).

This lens hood consists of a piece of spring steel in the shape of a tube, with overlapping ends. By pressing two small pegs between thumb and finger, the tube can be opened to fit over the lens mount. The two ends of the wire are soldered close to the pegs of the lens hood and the wires are crossed so that, when the pegs are pressed and the hood enlarges, the ring of wire becomes smaller.

It thus becomes easy to insert the ring of wire into the lens mount. When the pegs are released the hood grips the lens and the wire ring assumes its proper size, holding the filter by its rim against the lens.

## A Simpler Idea

A simpler idea for use where the lens is in a shallow mount consists of a simple ring of spring wire turned up at the ends (Fig. 3). The wire in this case should be fairly solid—I used a piece of galvanized wire. The ring was made just over size and therefore did not need to flex much in use. The paper tabs on the gelatines are shorter in this arrangement. One side of the paper is white (and has the description of the filter written on it) and the other black, facing the light and is non reflecting. The metal parts are painted dead black.

*Our contributor, well known for his cine gadgets, shares his best ideas with you. If you, too, are a gadgeteer, why not describe and illustrate your inventions for the benefit of your fellow readers? Hints and tips that really work are always welcome.*

Recently I improved the fixing of the tab to the gelatine. I originally used adhesive transparent Cellophane tape as a hinge, but this perishes in time, and the filter has to be remade. I failed to find another adhesive that would hang on for long but I have recently used those tiny metal tabs such as are used as temporary markers in card indexes. An extension of gelatine is cut when the filter is made and the small steel jaws of the card index tab grip it. (Fig. 1B.) The gelatine itself provides the hinge. The metal tab is fixed a short way up the gelatine tab to allow space for the wire ring as the metal takes up a little more space than the paper originally used. The metal tab makes the filter much less flimsy and is easier to handle.

## Deep Lens Hood

The best gelatine filter mount I have is on the Cooke f/3.5 on the Filmo. It has a deep lens hood, consisting of a tube which unscrews from the lens. Two springy wire rings are made, with the ends apart, so that they can be slightly compressed—painted black. One ring is pushed into the lens end of the tube, care being taken to place it parallel with the end of the tube. The gelatine filter, cut to the size of the tube, is dropped in so that it rests on the ring. (Tweezers are used to avoid marking the filter.)

Then the second ring is pressed into the tube, fixing the gelatine between the two rings. Fortunately, I managed to get one or two spare tubes. The name of the filter is written on a small piece of white cellophane fixed to the outside of the tube.



### A PROJECTION ACCESSORY

This idea started from troubles I encountered when giving shows away from home. Originally I had some bother with bad line connections and carried around a small testing lamp. Now I have in one box, a volt meter, ammeter, radio suppressor and a pair of mains fuses. The container, 8" x 5" x 2½", started life as a cheap trinket box. I replaced the hinges so that the inside of the lid faces upwards. This gives the instruments some protection and the 5 amp plugs and socket are ½ inch lower, so that the whole takes up less room.

The most useful feature is the volt meter. Apart from checking voltage in a strange place and watching the present day variations from which we suffer, it is an always at hand line tester. The ammeter is of occasional use, for finding out how a lamp or projector is behaving, but this box is also used for indoor shooting with photofloods, when it gives a very useful guide to what is happening.

#### Neighbours Were Pleased

Next in usefulness to the volt meter is a suppressor, which was fitted following comment by a neighbour that I had been "running the projector last night". It consists of two .1 mfd. condensers in series across the input. The connections from the condensers were, in fact, taken to the terminals of a 5 amp. socket. A 5 amp. plug was shorted with a wire across terminals and taken to earth, the idea at the time being to allow the earthing wire with plug to be kept separately. In fact, the

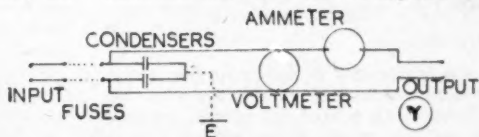
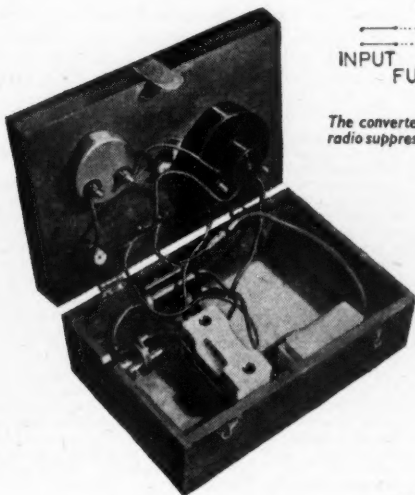
machine runs without giving any interference without the earth wire, and the fitting remains.

Finally, there are two porcelain mains fuse holders, fused for 5 amps. I have always dreaded being in a strange place and blowing the house lights. But, happily, the fuse has not gone yet, and I hope it never will. The input is part of a 5 amp. two pin plug with top removed, two holes drilled in the wood to take the terminals. The only alteration to the socket is that a wood screw fastens it to the wooden panel, the bakelite being countersunk to take the screw. In this socket I use a three way adapter, for the projector, gramophone and, at home, room light, i.e., a standard or table lamp. Fig. Y shows the connections.

If I had to make the thing again, I would fit the 5 amp. plug and socket below and the ammeter above. The box would then be more easily stood on its side, in which position the dials could be easier to read, if placed high. At present the weight of the adapter and flexes above makes it a little top heavy.

### A SCREEN IN THE LOUNGE

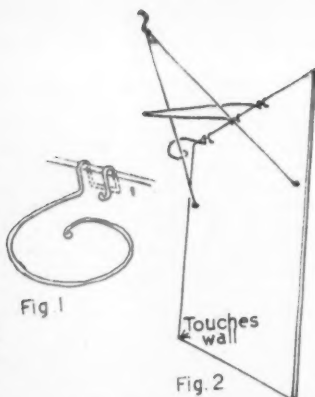
The cheapest way to make a small cine screen is to paste a sheet of metal surfaced paper, with a dull silver finish, on to a piece of boarding. The paste is put on to the paper, which shrinks as it dries, and gives a smooth surface. If the board is thin it will warp as the paper dries, so you paste another piece of paper of similar texture on to the back of the screen at the same time. As this dries, it will counter the shrinkage of the other side and the board will stay flat.



The converted trinket box with volt meter, ammeter, radio suppressor and pair of mains fuses. Fig. Y shows the connections.







You can, if you like, avoid this by fitting battens to the board which make it heavier and bulkier. The thin board has the advantage that it can be put into a big home-made paper envelope and stored almost anywhere.

Hang the screen with a piece of cord to a picture hook—if one side of the cord is looped and tied as a slip knot, the height can be adjusted at a moment's notice. The disadvantage is that as this screen, like all silver screens, is semi-reflecting, the best picture is seen by the flies on the ceiling! This drawback can be overcome by tilting the board forward. To do this, the screws to hold the cord must be fastened about one third of the way down the screen. A screwed-up duster stuffed between the wall and the top of the screen will usually give enough tilt.

### Easily Bent

But a better idea is shown in Fig. 1. A piece of strong wire is bent to form a double clip from which a bent coil of wire projects from the top edge of the screen. It is formed in a coil so that it can be easily bent to keep the top of the screen the requisite distance from the wall.

Yes, it's a rather trivial fitting, I agree—it arose from another, greater need—but it has proved its use. What I had intended to do was not only to make the screen tilt forward but stand out from the wall at one side to enable the picture to be projected diagonally across the room.

To achieve this a second, bigger outrigger is needed. It is better to make it double, in the shape of a long V with two clips to attach to the top edge of the screen. Fig. 2 shows the back view of the screen, with the small outrigger at the far end and the large one nearly in the middle. The screen touches the wall only at one corner,

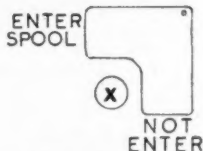
but is quite firm. It measures 30in. x 24in., the top edge being 10in. below the picture rail. The small outrigger extends 7in. and the large one 14in. The top corners are 6in. and 21in. from the wall respectively. The bottom corner is 15in. from the wall. From the back it looks crazy but it works.

My wife, a cine widow of long standing, says that the idea seems to be to put the screen in the most awkward position and then to turn the room upside down. But she asks to see the pictures just the same.

### A GAUGE FOR CAMERA SPOOLS

This is not a home made gadget, but easily could be. It is almost unknown to the younger generation and, in view of recent comment on fogging in the camera, may be of interest. It is the Bell and Howell "go and no go" gauge illustrated in Fig. X. If the flanges of the spool are too far apart, we get edge fog. If they are too close, the film cannot enter between them and winds itself round the outside of the spool.

When the flanges are the correct distance apart, the "go" arm of the gauge just fits between them. The other arm of the



gauge is very slightly wider and will not enter. Tolerances must have been closer in those days because most modern spools just fit the "not enter" leg. I suppose that, taken altogether, the risk of fog is less than that of having the film pile up in the camera. At times I find the gauge very valuable, especially when I have to load some spare film on to old spools which have become bent.

### THEY WENT TO TOWN

Congratulations to A.C.W. 9.5mm. Circle No. 8 on their Coronation issue of *The Link Magazine*, their own monthly journal.

Features of the special 48-page June issue include the latest instalment of *Personality Parade*, in which a member introduces himself to his fellows (and supplies a photograph), an account of the making of a tape recording, notes on 3-D, a letter from an American member (there is also a welcome for a newcomer from Brisbane), and a very varied selection of news and views. There are a number of small tipped-in photographs, two neatly presented portraits in colour of the Queen, and with each issue is included a copy of *The Patheoscope Monthly*. Don Jeater, co-editor and printer with Stan Smith, writes: "Our membership has expanded once again, and by now we must surely be the largest and the most interesting Circle of all. We certainly seem to be the most successful." Their entertaining magazine has played a large part in that success. If you would like to join the Circle (and get the magazine regularly) write to Mr. Jeater at Westlands, Warblington Avenue, Havant, Hants.

# SUMMING UP

By H. A. POSTLETHWAITE

Previous articles have described in detail a simplified method of home processing using Kodak Special developer (D.163) plus a little potassium thiocyanate. It gives me results at least as good as those obtained with the Gevaert formulae which, with slight modifications, are usually advised.

## AVOIDING BROWNISH TONES

I do not know why a brownish image on reversal film should be regarded as objectionable. The still photographer, who can get black tones on his prints with ease, goes to a lot of trouble to get brown tones. Moreover, I have had films trade processed to a brown that couldn't be browner, and I liked them. Still, a good neutral black is generally considered desirable; and washy brown tones are certainly not good.

There is a series of chemicals, of which Johnson's 142 is one, known as developer improvers. When added to a developer, 142 will reduce any tendency to fog, and at the same time help to produce a nice black image. To some extent it acts as a restrainer, but as D.163 developer contains less potassium bromide than the usual reversal developer, that doesn't matter.

## Helps to Give Clean Results

I tried adding one drachm of 142 to the 10 oz. of developer, and while it is difficult to be precise, I have found the result sufficiently satisfactory to continue to do so. It is not an essential ingredient, but 142 does seem to help to a clean result, particularly if outdated stock has to be used. One drachm in 10 oz. does not affect the development time, though a larger quantity might.

Brownish tones may, however, result from errors in processing that 142 is unlikely to correct. In my experience, shortened first development can give poor tones, and so can too brief a time in the second developer. Insufficient clearing (e.g., an exhausted clearing bath) may have the same effect. With some films the bichromate bleach results in a warmer image than the permanganate bleach—but bichromate is better with Bauchet film, and presumably with other films that have a similar kind of soluble backing.

## REMEDYING UNDEREXPOSURE

Another cause of brownish tones, and poor quality, is excessive reduction of a film that is too dark. Moderate reduction is an easy and satisfactory method of improving an underexposed (i.e., too dark) film. As soon as the film has been fixed and rinsed (or if the film has been dried, after soaking in water for five minutes) it is put into the following solution (known as Farmer's Reducer):

potassium ferricyanide, 10% solution ..	1 part
plain hypo, 10% solution ..	10 parts
water to make ..	100 parts

It is kept on the move for one minute, then transferred to plain water to see how far the reduction has gone. If the film is not yet light enough, it is returned to the reducer for one minute more. After reduction it is rinsed, transferred to a fixing bath for a minute or two, washed and dried.

Two minutes in all is normally the limit in this reducer because after that the image tends to become washy; but there may be cases, of course, where even a weak image is better than an extremely dark one.

The potassium ferricyanide (N.B. ferri-, not ferro-) and hypo must not be mixed together until just before they are to be used. The combined solution is active for only five minutes.

## SPEEDING UP FIRST DEVELOPMENT

As I have mentioned, some outdated American Super X I have used requires about fifty per cent longer development than other films. With this increased development the results are very satisfactory, but curiosity tempted me to try to cut down the development time.

I had by me some caustic soda in pellets, each pellet weighing roughly four grains. Caustic soda is a powerful alkali, and as D.163 is weak in alkali in comparison with other reversal developers, I tried adding first one pellet, then two, and then more, to each 10 oz. of developer. (N.B. Caustic Soda should be dissolved separately in a small quantity of cold water.)

One pellet did not make much difference. Two pellets reduced the developing time a little. Four pellets brought the developing time down by about a third. Half a dozen pellets, with longish development, resulted

# IDEAS *exchanged here*

Letters for publication are welcomed, but the Editor does not necessarily endorse the views expressed. Address: "Amateur Cine World," 46-47 Chancery Lane, London, W.C.2.

## CROSS CUTTING

Sir,—As a dutiful devotee of film art—whatever that is—I really must take you to task for your shattering comments on rapid cross-cutting (p.159, June issue). Not only, apparently, are such editing methods "outdated" (someone's evidently sunk the Potemkin), but they are in any case "only one method of editing". (Siddown, Pudovkin!)

Surely rapid cross-cutting was devised to meet a particular problem—that of conveying strong emotional stress—in an age and climate when the film producer had no barrage of soundtrack to drive home his mood, and could not even rely on a conscientious orchestra. He had to assume that his film would often be screened stone cold, and so he had to do the best he could to get emotional effect out of his visuals. And this, after all, is a problem most amateurs face.

However carefully cued our mood music may be, we can guarantee that as soon as our film leaves our hands, it, too, will be screened stone cold. Assuming that some of us like to try our hands at emotional effects occasionally, why then deny us the use of these time-honoured devices for achieving the sweeping climax?

## Judgment or Method?

Should not your criticism have been levelled at the judgment of the competitor rather than at the method? The problems in the editing competition were evidently intended as perfectly simple and straightforward episodes, to be edited accordingly; no sweeps of emotion were called for. In such circumstances the use of rapid cross-cutting is not wrong in itself, but wrong only because it is inappropriate.

After all, if a man takes dynamite and bulldozer to clear a molehill, it is presumably legitimate to suggest that the occasion demands simpler methods. But this is no reflection on the qualities of bulldozer and dynamite as such. They are very good for removing mountains, and—who knows?—perhaps the driver was not able to see very clearly, and mistook the molehill for a mountain. Encouragement to perspicacity,

and not a douche of cold water, is the better remedy

BRISTOL 9.

K. A. S. POPLÉ.

## WASHING GLASS-BEADED SCREENS

Sir,—Whatever the textbooks say, experiments I have made indicate that glass-beaded screens *can* be washed. I have used the soap powder, "Tide" which is reputed to contain no soda, or at least very little, a soft scrubbing brush and plenty of warm (not hot) water. The detergent produces a lather which seems to get into the crevices between the beads without affecting the adhesive.

I lay the screen on the floor (it is an 8ft. screen, so I have no choice), previously laying down plenty of clean newspapers. The soap powder is sprinkled sparingly over the surface, and the lather worked up with the wet brush. The important thing to remember is that you cannot wash part of a screen only: it is all or nothing. Any attempt to wash a portion only will result in shocking tide marks (no pun intended) at the borders of the washed area.

When the whole surface has been washed, it must be gone over with a soft clean cloth to remove the excess lather. But there is no need to go in for long and sloppy rinsing. The idea is not to leave dirty lather to dry on the surface. And the final caution is not to hang the screen up for drying but to let it dry flat. This will ensure that no streaky rivulets run down and leave trails.

This method produces very acceptable results. But I think it must be recognised that where the adhesive has become discoloured, as distinct from dirty, no amount of washing will clear it.

MANCHESTER 20.

R. A. SHONE (Rev.).

## ADDING SOUND TO SILENT FILMS

Sir,—In view of the articles and letters in *A.C.W.* on magnetic tape, readers may be interested to know how one reader uses tape to add sound to his 16mm. silent colour films. Having selected the film, I record a musical accompaniment at a considerable volume, from records or radio. Then comes

the really difficult part: writing a commentary that can be spoken easily, yet not be trite nor state the obvious, nor what is already apparent from the visuals.

The next stage is to remove the microphone of the recorder from the room where the projector is running and to place the screen in such a position that the commentator can see the picture through the doorway. The magnetic tape with the music already recorded is placed on the recorder, but the erase head is now covered by a tiny piece of paper held in position from the left side by Cellotape, thus preventing the music from being erased. The film, with a scratch mark on the frame in the gate, is laced in the projector. The recorder is started up.

The commentator begins by saying: "The commentary to this film is by Tom Smith" or whatever his name is. At the sound of the surname, a colleague switches on the projector. Provided the projector is governed, no trouble at all will be experienced in keeping synchronisation on repeated play-backs after the speech has been recorded for the whole film.

### **Recording the Effects**

Any effects should be played into the microphone while the commentary is in progress. With care, it might even be possible to re-record effects in the same way that speech was added to the music.

When the superimposing is finished, it is important to remove the paper cover from the erase head. As soon as the correct volume balance between music and speech is arrived at, this method will be found useful by the man without an electronic mixer. The scheme was devised by the writer and his colleague, Mr. G. Hartley, after many experiments. We found it best to record music and speech as loud as possible to allow for the drop in volume which takes place on the superimposing. The method places a great strain on the commentator, as a mistake or fumbled word involves recording the music again before the speech can be put on the tape.

SALFORD 7. L. T. KLETZ, M.P.S.

### **9.5mm. SOUND FILMS**

Sir,—In the course of my twenty years of amateur cine work I have formed some definite views. One of them concerns 9.5mm. sound films. I endorse all that the A.C.W. test report said about the Son projector, but I found one snag that came outside the province of the report. The sound quality of the films I heard at the demonstration compared very favourably with 16mm., but as soon as I started hiring and buying films, the position was very

different. The quality of these was far removed from that of the demonstration films. One of them, however (*Across the Waters*) did have an excellent sound track, so I knew the fault could not lie with the projector.

I compared notes with five other users, who all registered the same complaint. After persevering for a year, I bought a 16mm. Danson in order to be sure of better results. And what a difference there has been!

### **The Test of Time**

Yet 9.5mm. was my first love, and I returned to it after an earlier incursion into 16mm. (I still have my Pathe H projector). I began with that grand machine, the Home Movie. I don't think there is a projector made which has stood the test of time as this has. Then I acquired a 200B, another fine projector. Indeed, I bought two for showing on a 6ft. screen in small halls to audiences of up to 100. For many months I gave weekly shows and made a profit of £100.

To digress a moment, were I to purchase a 200B today, I should choose the single rather than the dual model. It was built for 9.5mm. and for my part I have always preferred a separate machine for each gauge.

My shows became so popular and the audiences so large that I felt I should switch to 16mm. sound, for a 6ft. picture with the 200B is the limit—and a very good one. On a commercial basis one cannot do more and yet be fair to the audience. But I found that it was only the illumination of 16mm. which was better. There was little or no difference in definition.

That was 16 years ago, and since then I have been back to 9.5mm. and now, finally, I have 16mm. again. But when the day arrives when we have 100ft. 9.5mm. spool loading, cheaper 9.5mm. colour film and a greater range of equipment (when the amateur decides on buying isn't it one of his greatest pleasures to go to his dealer's and compare the advantages and disadvantages of variety of models?) I shall return once more to 9.5mm.

EDINBURGH 7.

T. B. SANSOM.

### **SILENT LIBRARY FILMS**

Sir,—Mr. Collins points out (May) that 1,000ft. of 9.5mm. film was too much for his 900ft. reel. If he tried a Pathe plastic 900ft. reel, he would probably find all the film would go on it.

Re the complaints about poor quality splicers, I recently bought a splicer after being shown a small selection, but in the end there was no choice because only one



of them would work, the registration pins of the others being fitted inaccurately.

Silent library films: the position is certainly serious. According to the numerical index in the Patheoscope Catalogue, only six feature films have been issued in the past five years, and one of these is now—through an accident—unobtainable. And what is worse, film after film is being withdrawn from the silent catalogue. With each new edition, instead of looking forward to reading about a new release, we now wonder which of the popular favourites will have gone.

All three of the Betty Balfour comedies have been deleted from the new Pathe catalogue. *The Portrait*, *Secret of the Loch* and *Lorna Doone* have disappeared. The majority of the famous German classics, such as *Metropolis*, went years ago. And practically nothing is being issued in their place. In spite of official statements to the contrary, the majority of the latest issues are sound.

Personally, I would rather have some of the older classics back than most of the cowboy and Tarzan second features we get today. With all the dated acting and costumes, there are few more worthwhile.

ABERDEEN.

JOHN U. NEILL.

#### 8mm. AT PUBLIC SHOWS

Sir,—There have been frequent references in *A.C.W.* to the difficulties of showing different gauges at public shows. I am convinced that these difficulties are magnified out of all proportion. In fact, I fail to see where any exist except that of obtaining the necessary equipment—and surely for our larger cine clubs this should be no trouble.

This club regularly projects film in a hall capable of holding 500 people, from a balcony. A 3in. for 16mm. and 2½in. lens for 9.5mm. enable us to fill an 8ft. screen at good brilliance with a 750 watt lamp. Several B. & H. projectors have been in use for 16mm., while a Bolex G.3 for 9.5mm. (set to a 2-bladed shutter) has produced a result at several "mixed" shows such that even the "experts" haven't been able to decide whether the film was 16mm. or 9.5mm. Indeed, several deriders of 9.5mm. have been big enough to admit to being wrong in their prejudice. Both projectors have been positioned almost side by side for these shows.

In our opinion, the Bolex G.3 set for 8mm. with a 1½in. lens can be used side by side with a 16mm. with a 3in. for an 8ft. picture. This is, in fact, the set-up this club expects to use for its Ten Best show on June 19th and 20th. If more brilliance and better definition are required, a 2in. lens giving a

picture size of approx. 6ft. will be used on the 8mm. projector.

And so we hope to give 8mm. fans the opportunity of seeing *Two Lives We Live* in addition to the regular programme in defiance of the sceptics.

AD ASTRA C.C.  
CARSHALTON.

J. D. BURNS,  
HON. SEC.

#### ANY MORE FOR THE MELF CIRCLE?

Sir,—I read with interest Pte. Denham's letter (April) for, like him, I shall be spending a long time here in the Canal Zone. I have browsed round the local cine shops and find that film is rather more expensive than at home. 8mm. seems to be the most popular gauge. My gauge, 9.5mm., is unheard of. I use a simple Coronet camera and the famous 200B Plus back home in dear old England. I am very interested in sound stripe and am contemplating converting my machine when I return.

I am eagerly awaiting the May issue with the Ten Best results, and regret that for the second year I shall be unable to see the films. Thanks for your excellent magazine—my only link with my hobby.

I would like very much to get in touch with other poor souls cut off from their hobby out here. Maybe we could start a Cine Circle.

GHQ, MELF 17. K. J. FINCH (Sgman.)

Yes, why not? If other keen MELF types will get in touch with us, we'll gladly start the ball rolling.

#### FILTERS FOR COLOUR AND MONOCHROME

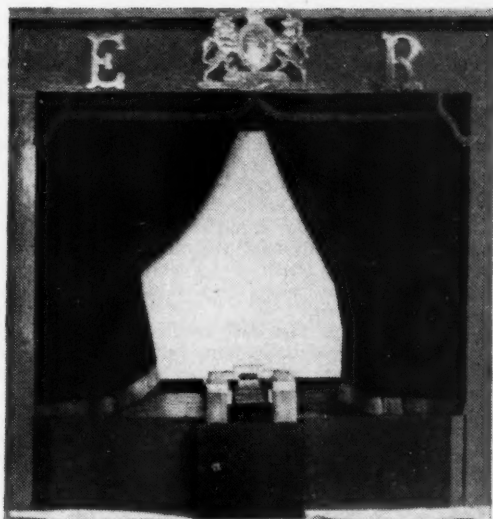
Sir,—I should like to express thanks to you and to readers for some very useful hints with regard to my comments about using a haze filter with Kodachrome. Yes, it transpires that the green-producing haze filter which I was complaining about is apparently of a rather antiquated species, and there do seem to be good reasons for assuming that the current type is considerably more reliable.

Nevertheless, I still believe in using it only in winter, rather than all the year round. For one thing, a very slight blue tinge does very often enhance the colour balance rather than detract from it, particularly as it is an accurate rendering of what the eye actually sees, anyway, whereas a green tinge is definitely not.

With regard to monochrome film, it seems to me that there is one filter which it is never unsafe to use, a medium yellow. Most handbooks prudently advise the cameraman always to use it on the telephoto lens, to provide much-needed contrast, so why not always on the ordinary lens too?

After all, the difference is quite remarkable. When filmed with a yellow filter, black tones





J. R. S. Whiting's proscenium (see letter below), showing the miniature organ he has constructed rising as the curtain falls.

photograph black. Without a filter, they generally turn out dull grey. The filter also darkens a blue sky from soupy grey to a pleasing tone of light ebony, and it eliminates that harsh aura of white dazzle often irradiated in sunny weather, cf. the professional newsreels of the Cup Final, a compendium of satisfactory filter shots (I assume) and over-illuminated "crude" shots suffering from white dazzle.

Until someone convinces me to the contrary, I shall continue to believe in using my yellow filter with monochrome film out of doors, at all times. We live and learn! HAMPSHIRE. CHRISTOPHER K. ALLEN.

#### ALWAYS ASTONISHED

Sir,—I have taken a wistful interest in the letters which have been appearing on the Kodachrome haze filter. I think I might well be persuaded to buy such a filter—when I am also able to buy the film. I am always astonished when I read of competition films running to 800ft. or more of Kodachrome. Judges should give the producers a special mark for their skill in twinkling it out. ILFORD.

J. ANDREWS.

#### COMPLETE WITH WURLITZER

Sir,—I thought you would be interested in the proscenium I have made for my 8mm. projector, using a 4ft. x 3ft. screen. The mechanism for raising and lowering the curtains and the organ is made from

Meccano with two electric engines and housed under the centre of the stage. The control box is divided into two sections: one for the mains supply and control of the projector, the transformer and the stage lighting and the other for the low voltage current from the transformer. This also controls the lighting of the organ, the engines, and the indication lights used to show the movements of the engines. The cables connecting the screen are housed in the bottom of the box when not in use. The organ has five manuals and 176 stops, all made to scale. It is lit inside and covered with lamp shade plastic in two colours. Music is supplied by a loud-speaker placed behind the screen. Proscenium and stage are painted grey and the curtains are royal blue with gold fringes.

LANCING.

J. R. S. WHITING.

#### KODACHROME EXPIRING DATE

Sir,—With 9.5mm. Kodachrome at £1 10s. 3d. per 25ft., I don't think it would be unreasonable to ask for the expiry date to be stamped on the package, so that the buyer has some guide as to the freshness of the stock. I have seen chargers of Kodachrome displayed in shop windows in bright sunlight for weeks on end—chargers which are no doubt sold without any indication of age. Surely the exposure of colour film is critical enough without this extra hazard.

YORK.

A. N. BURGESS.

#### KIDDING A LITTLE

Sir,—You may be interested in hearing of the exposure difficulties and triumphs encountered in the making of my thriller, *Creepy Slim Gets His*. The lighting, of course, is extremely macabre—dense shadows. To ensure exposure balance, I have been using a constant aperture (f/2.7—as much as it will go). This is necessitated by the exposure meter strongly suggesting a reading of f/1 or so.

I still conscientiously take the readings, of course; the needle jumps up eagerly at the slightest chance of some solid, meaty light, then falls back exhausted. You have no idea of the excitement when we get an f/3.5 (and on one occasion, f/5.6!).

The lens is equipped with one rather interesting feature—automatic focusing from 6ft. to infinity. Mechanically, my camera is very efficient. It has four speeds: 64 f.p.s., 32 f.p.s. (I thought I would take the scene

where my character spills the pitcher, at this speed. It would enhance the view of the cascading water, as well as give the psychological impression that he didn't particularly want the water to spill), 8 f.p.s. (for old-time movie effects, as in throwing custard pies, etc. This re-creating of the classic style has resulted in many pictures which so resemble the old masterpieces you could almost swear they were identical; this reminds us of the admirable advances made in film art, and 16 f.p.s. (several recognized amateurs use this frequently).

### Wholesome

The story is perhaps unique in its approach to the wholesome Canadian way of life. The hero is a blackmailer, but the kind the audience finds itself sympathizing with because he is really a pleasant young man raised in the wrong environment.

We have tried to bring in a little symbolism here by mixing in voices of the past—his mother, schoolmates, etc. while showing the walls of his cheap room apparently crushing him into the floor. The camera rushes in tilting sideways to a 60 degree angle (to show unbalance of mind). Street noises, horns, shouts, etc., increase in volume as bright balls of light flash across a big C.U. of his face.

The climax comes when he finds himself bound in chains, hurtling into a bottomless pit, with ocean steamers darting out from behind grinning gargoyles, and a crashing cacophony of screams, shots, banging hot water pipes, an accompaniment of a piercing Chopin melody for strings, all ended by a flash of blank film and a cut off train whistle. (The symbols are significant of various mental conflicts which are suddenly released at this time.) Background material includes Mounties, a narcotics ring, the Quebec citadel, glimpses of the Royal Tour, and Red spies.

### Realism

I have to confess that I am the type who gives up trying to keep light cables out of the frame, as well as all the other things you find in the hall you're using. This has resulted in a brick-wall-cyclorama type realism which (always being in the part I want for a set, and picking up light in the inkiest backgrounds) has led me to believe I don't care any more about it—after all, the Art is the thing.

Dear Sir, in looking over this letter I find I may have misled you some into believing that I have a well-stuffed crew of helpers. You must forgive me if I explain that in one or two places I was kidding a little, as there is actually only me.

VANCOUVER 8, B.C.

DAVID HUGHES.

### EARLY COLOUR FILMS

Sir,—I was very interested in Mr. Stretton-Ward's reminiscences (May) of the early artificially coloured films. I saw many of the Pathe travel films prior to the 1914 war and agree with him that they were excellent. About 20 years ago I was given about 50ft. of an Odeon coloured film and enclose a few frames from the end, although this is not the best coloured scene. One scene in the middle has seven different colours, although the green and lilac are probably obtained by painting blue over yellow and pink, both colours appearing on their own.

Re the Ten Best awards, I have not yet seen all of these films but from perusal of your criticisms I am at a loss to see how *Sidetracked* is placed sixth on the list as you mention no faults, yet do refer to faults in other films placed much higher. I must add that I am in no way connected with the makers of any of the films.

LONDON, S.W.9.

C. G. BISHOP.

*Thanks for the strip of film. It seems a pity that there should be nothing of the kind today. These few frames are indeed remarkably effective. About the Ten Best: perhaps other readers may have been misled, too. The list is printed in alphabetical order, not order of merit. The latter we invite you to compile for yourself.*

### BLAZER BADGE

Sir,—I think the idea of producing a cloth A.C.W. badge is a very good one. There must be lots of readers who would be proud to sport one on their blazer pocket.

WEST HARTLEPOOL.

LEO BIANCO.

Sir,—We, the undersigned, fully support the plea from the Eastbourne reader for an A.C.W. badge suitable for wearing on the breast pockets of blazers.

HEAVITREE, EXETER.

E. DASHWOOD.

R. GALLING.

*We have picked out these letters from eight on the same theme. Eight only. That's really not enough to warrant our going ahead with the scheme. So unless more readers indicate their support, we must assume that a blazer badge is not wanted. It would not, in any case, be possible to have it ready this summer. Five correspondents, incidentally, ask for a car badge. Meanwhile, the original badge is still available at 1s. 8d. post free. Each week sees a steady growth in the number of wearers. We hope the badge will introduce you to many friends on your holidays this year.*

### HORSE NONSENSE

Sir,—I suggested we should make an honest-to-goodness, down-ter-earth Western. The first scene opens with Jeff (Barrie Allen) and Hank (Jimmy Horscroft) leading a pack pony, but that hoss took off up the trail, dragging Hank behind him. Now here's a shot showing Sheriff Scott (Ken Coombe) saying "Adios" ter Jeff and Hank. "Stop the camera," shouts the sheriff, "I just caint get this pesky animal to move".

Now we come ter the gun battle. Jeff ran out of blanks for his .410 pistol, so he had to use live shells. Have you ever fired a long .410 cartridge in a pistol? Jeff had ter look behind after each shot to make sure his arm was still there.

Lancy (that's me, folks) gits shot off the top of a 150ft. hill. The first tumble I made I got caught up on a tree stump. The second time we found we was running out of film, so had ter be content with a 20ft. tumble. By this time my fancy shirt was getting the worse for wear.

Waal, we've made plenty of mistakes in *Nuggett Creek*, and I don't suppose it will ever win anything in a competition, but we got a big kick out of making it.

HAYLE.

DESMOND PHILP.

*Them 'ornery 'osses sure can be a trial. F'r our part, folks, if transport has ter be featured in a movie, we plump for a story set in London, England, with modern automobiles.*

### RIGHT FRIENDLY

Sir,—About a week before I left England, I sent a year's subscription for *A.C.W.* and asked for it to be sent to my address in Germany. When I duly arrived in Germany, just imagine my surprise when I found the April issue already awaiting me! After a very long and tiring trip it was just the tonic I needed. At the first opportunity I buried my head in it and read it from cover to cover.

The May issue arrived shortly after and received the same treatment. I now eagerly await the arrival of the June issue.

There are a lot of magazines on cinematography but I think not one comes up to the standard of *A.C.W.* Just how you manage to pack it with all the interesting and informative articles you do, and yet keep the price down to 1/- beats me.

Best wishes to you and keep on with the good work!

B.A.O.R. 33.

G. MEADOWS.

*It's very heartening to know that A.C.W. provides a link with home, even though we also know that it's our fine hobby that provides the real link and that we're just the expression of it. And thanks for the kindly encouragement. Since you, the reader, help so much to mould the magazine, we acknowledge the compliments on your behalf.*

### STRIPING COSTS

Sir,—Your correspondent, C. C. Thomas, states (May) that it costs over £8 to stripe 800ft. of film. We are at a loss to understand how he arrives at this figure. Our standard retail price for the magnetic striping of any gauge of film is 1½d. per foot; for 800ft., £5, plus cost of return postage and packing.

F. V. ROYCE, F.C.A.

ZONAL FILM FACILITIES, LTD.,  
LONDON, W.6.



*The culprit decides he will make a statement, but in his adventure with the police he proves not to be as dull-witted as he looks.—A shot from "P.C. Grubb's Last Case", one of the comedies in the Ten Best programme now touring the country.*

### ON THE RIGHT ROAD

Sir,—Some time ago you very kindly published an announcement of the proposed formation of our club, and I wish to express our sincere thanks for this assistance on our road. The fact that we have had many enquiries from enthusiasts in Ireland—North and South—and England proves the popularity of *A.C.W.* and the interest of its readers.

JOSEPH W. STAPLETON.

STELLA A.C.C., DUBLIN.

### CHALLENGE ACCEPTED

Sir,—The author of "From the Other Side of the Counter" suggests that someone should produce a film giving instruction on sailing. I propose to make such a film (on 16mm.), and any cine amateur will be welcome to a copy for the cost of printing. I am a very keen dinghy helmsman and owner, most of my filming being from sailing and power craft, but unfortunately I am a lone worker (so far).

CLEDON.

BEN MARKS,

VICE COMMODORE, CLEDON S.C.

### SERVICE

Sir,—We were pleased to note that one of our overseas customers had been kind enough to bring to the attention of *A.C.W.* the service we were able to render him, but we should be extremely obliged if it could be pointed out that our name, A.C.E., Ltd., stands for Associated Cine Equipments, Ltd., not Amateur Cine Equipments.

A.C.E., LTD.,  
ERITH.

E. S. VEVERS.

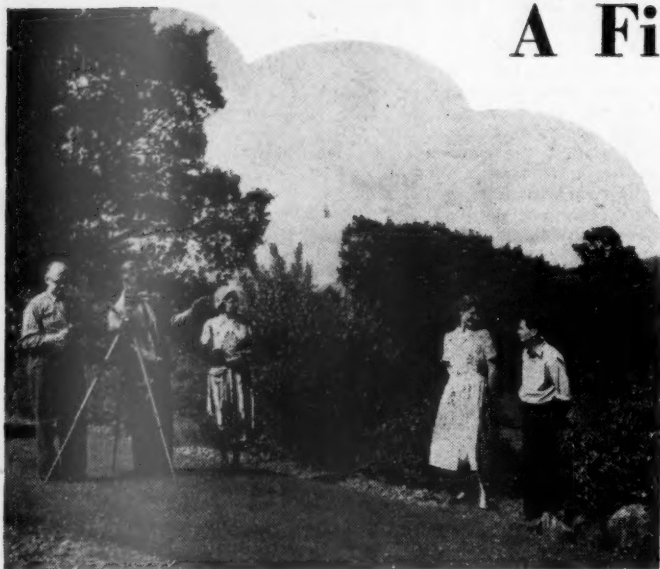
... The usual word of thanks to *A.C.W.* As a very lone lone-worker and a virtual beginner (on the practical side, at any rate, as distinct from the theoretical), I find it indispensable.

LIVERPOOL, 16.

J.A.G.

# A Filming H

and how it



When last summer, I wrote to the Editor of *A.C.W.* outlining the story of *Out of the Blue* and asking for suggestions regarding the title, I mentioned that this was a holiday film with a difference. The idea came about as the result of a holiday; it is a "family" film and the most important sequences were filmed on a second holiday. The difference is that, unlike the usual type of holiday picture, *Out of the Blue* is a story-film: a basically true story.

It all began in 1951 when my son was about to come home from Cyrenaica after two years of National Service with the R.A.F. We were looking forward to having him with us once more on our annual vacation and I had written to him for suggestions.

## A Welcome Change

His reply was most emphatic: "I don't want to see any sand or sea for a very long time". Well, a quiet country holiday would be a welcome change for all of us. Mother looked forward to getting away from household cares. And Father? I could once again indulge in my only excuse for taking a holiday: making another film, this time *Lancashire Lakeland*.

So in September, 1951, by the ferry over Windermere, through the Sawreys, Near and Far, of Beatrix Potter fame, we came to Esthwaite Water. There, above the western shore was the guesthouse, "The Holme,"

Our contributor (extreme left) with his hosts at work on one of the garden scenes for "Out of the Blue". Small pictures are frame enlargements from the film, which is in colour throughout.

which was to be ours for the next fortnight and where we were to meet for the first time the Briggs family and, presently where the Boy was to meet the Girl.

Mother was entranced with the beauty of the house, the views from it of the lake and the distant fells, ruefully contrasting them with those from the back-garden at home. The Boy and the Girl were oblivious, I think, of everything except themselves. Bert Briggs and I had one thing in common: both of us were keen photographers. The weather, too, was kind, and I came home with 650ft. of Kodachrome.

Throughout the long winter evenings my thoughts continually turned to that memorable holiday: to the Esthwaite valley and the lake with its backcloth of fells, and Wetherlam and Bowfell, the Langdale Pikes, Fairfield and Red Screes; to Hawkshead with its ancient church near the head of the lake, and the evening silence broken only by the voices of the hikers making for the Y.H.A. hostel at Esthwaite Lodge. Here indeed was peace.



# oliday in Lakeland

resulted in a prizewinning picture, "Out of the Blue"

By J. J. BUTTERWORTH



Large picture shows the house above the western shore of Esthwaite Water where much of the action of "Out of the Blue", one of the A.C.W. Ten Best Films of 1952, was filmed.

Was it not also the perfect setting for a romantic film? The story? Why, of course, Boy meets Girl! Browsing around the bookshops in Ambleside, I had come across a book of verse, one poem in which, "Mountain Tarns" by F. W. Faber (1814-1863) had attracted me. The last verse particularly impressed me:

And so when life is dull,  
Or when my heart is full,  
Because coy loves have frowned,  
I wander up the rills  
To stones and tarns and hills.  
I go there to be crowned.

This theme of the dispirited wanderer seeking nature's healing balm was the answer to my problem. Here is the rough outline of the story developed from that idea:

The Boy (my son) returns home from service in the R.A.F. to find changes have taken place. His girl-friend has found

another boy. His pal, having acquired a motor-cycle, has found a new friend to share his hobby. Even his own father and mother do not seem to "fit" as before. So he decides to get away from it all for a time, to seek the solace of the high hills.

Packing a haversack, he leaves home and heads for the distant fells. Soon he sees below him a luxuriant valley with the blue waters of a lake glinting in the sun. Gratefully he bathes his feet.

A car approaches. The driver pulls up. The boy is going nowhere in particular, so what more natural than that he should gladly accept an afternoon's rest and talk in the garden of his host's pleasant home?

But his host has an attractive daughter, and what should have been an interlude of a few hours in his holiday becomes the holiday itself. Boy has met Girl. He pays for his keep by working in the garden and fields, and it is not long before Boy wants to keep on meeting Girl.

A simple enough story, you see—as, indeed, a story told entirely in pictures needs to be. No great acting ability would be required. The people would only have to be themselves, and the beautiful setting could safely be left to itself.





*Shots from the homecoming sequence. From an exterior view of the window we go indoors to show the airman looking in and follow with a shot of his mother's reaction. The sequence is analysed in this article.*

Then some rather sobering questions had to be faced. The most important sequences would have to be filmed ninety miles from home. Re-takes would be impossible. All the shots would have to be taken out of doors. What about the weather? Above all, would the Briggs family be willing to co-operate to the extent of allowing a comparative stranger to disrupt their daily routine of running the Holme?

The odds seemed rather formidable, but the idea of spending a holiday working on a serious film fascinated me, even though I knew that the holiday would have to be sacrificed to its production. More than half the material I had shot for *Lancashire Lakeland* had proved faulty, and Kodak had replaced it with 300ft. of fresh Kodachrome, and I had bought a further 500ft. 800ft. of Kodachrome! Surely that was excuse enough for a return visit to the Lakes in Whit Week, 1952?

### **"Only One Thing To Do"**

Yes, but the film as I visualised it called for my host's active co-operation, and he'd yet to be persuaded. Perhaps a sight of what I'd already done would influence him? There was only one thing to do. I would hump along my entire projection equipment—Filmosound, screen, twin turntables, records and a full programme of what I felt to be my best work, including *Never a Cross Word*.

So on my first evening back at the Holme I put on a show. I was greatly heartened by the favourable reception, but said nothing about my plan then. Not until the following day did I hesitantly advance it.

*The Boy starts out on his trek to Lakeland. The location selected did not bear out its promise, and another view had to be chosen. (See page 300.)*

Only too pleased! said Bert Briggs. When could they start?

But I'd no shooting script, just the bare outline of the story jotted down in my pocket diary. I talked it over with him and asked for his views on certain sequences and the best locations for them. Together we went prospecting for sites around the lake and on the fell sides.

Many of the best scenes originated from his suggestions: the view over Esthwaite Water from the top of Dale Park, the site by the stream, the gardening sequence. His drive and enthusiasm were infectious. There was no doubt that the Briggs family were enjoying every moment. With such assistance, how could a producer put a foot wrong?

Just look at those blue tits nesting, said Bert. Perhaps a shot or two of them would help to build up atmosphere. The cock and hen were working in relays, squeezing through a crevice in a dry stone wall with food for the fledglings. I did not need a second bidding to take a series of shots from 6ft.-8ft. away, using first the 1in., then the 2in. and finally the 3½in. telephoto lens. Now how to work these shots into





Mr. Butterworth takes a shot for the sequence in which the faithless girl friend coolly responds to the Boy's telephone greetings on his return from overseas. Smaller picture shows frame enlargement from this sequence.

the film? This is the way it evolved:

It is the morning following the Boy's arrival. The Girl and he are alone together for the first time. They try to make conversation. He admires the trees. She takes him round the garden:

L.S. They walk away from the camera. She points out the blue tits.

M.S. Birds flying to wall.

C.U. Boy and Girl watch.

M.C.U. Blue tit with food in beak scrambles through crevice.

C.U. They smile at its antics. Girl takes a sidelong look at Boy.

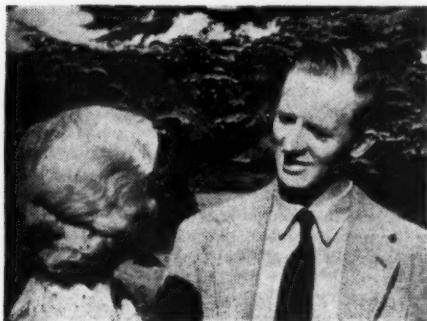
C.U. Bird hurriedly flops on to nest.

C.U. They watch delightedly. Now he steals a glance at her.

B.C.U. Bird flies in with large grub, pausing to look impudently at his audience before scrambling into the nest.

C.U. Still smiling, Boy and Girl move on out of frame.

The weather behaved perfectly for us; when it rained it cleared before noon, giving place to brilliant sunshine without a trace of haze. In five days' shooting I had used 800ft. of film—250ft. of re-takes for *Lancashire Lakeland* and 550ft. for *Out of*



*the Blue*. So if I was to keep the latter to 800ft., all the early sequences—the homecoming, disillusionment and departure—could not run to more than 300ft.

Back home once more, I talked these sequences over with my friend and colleague, Allan Coombes, who was to film the shots in which all the three of the Butterworth family had to appear. Fortunately there are only two, for I knew our limitations as far as acting is concerned.

Why not, Allan suggested, introduce the returning airman right at the beginning, superimposing the title *Out of the Blue* on a shot of him swinging away from the camera with kitbag on shoulder? Next, instead of the usual type of homecoming with its welter of kisses, embraces and tears of joy, he offered this sequence:

*Interior of living-room, evening, curtains not drawn.*

M.C.U. Father, reading book, turns to look at photograph of airman son (cut-in).

M.C.U. Mother knitting.

L.S. From garden, looking through window at Mother knitting. Silhouette of airman comes into picture and stops at window.

C.U. From interior, airman taps on the window.

C.U. Father turns with enquiring look.

C.U. Mother looks up.

C.U. Airman smiling.

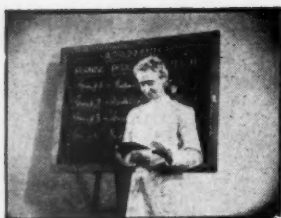
C.U. Mother calls "Arthur!".

(Continued on page 298)

The author's hosts who assisted in the filming of "Out of the Blue" and also took part in it.



1. The head mistress gives out the assignment cards.



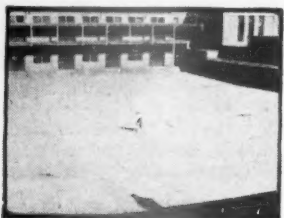
2. One card is left.



3. The mistress goes to the window and looks out.



4. The mistress looking out of the window towards the playground.



5. High shot of playground—Jean running.



6. The assignment card being turned over to disclose whose it is.



7. Ground level view of play-ground—Jean running.

## The Right Answers

Here are detailed answers to the first two questions in our Editing Competition, the results of which were published last month. Even if you didn't enter, checking them with the illustrations republished here will afford you a fascinating object lesson in editing.

In Question 1, shot No. 9 was the one that caused the greatest bother. Most competitors noticed that the wording on the blackboard was different from that shown in other scenes but many of these hawkeyed people said at once: "Cut it out!" without considering whether or not it could be made to serve a useful purpose. Assuming that the shot is to stay in (a good assumption for a start) there are three places where the remaining competitors between them suggested it might go: at the beginning as an introductory title, in the middle, or at the end.

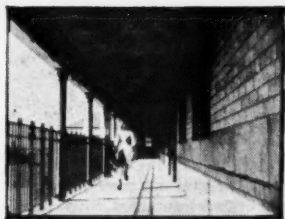
The beginning is not a good place for the blackboard because there it would be placed next to a scene showing the different wording, and even were the two scenes separated by fades, the error would be noticed. When one wants to hide such a discrepancy as this, it is better to avoid showing a close detailed shot *before* the scenes which have the differing details in an incidental position. It is much less conspicuous to have the "incidental" scenes first and bring in the close shot afterward.

### A Time-Saving Measure

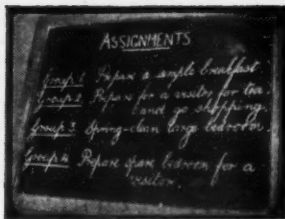
Another consideration that affects the scheme—and which few readers noted—is that in the preamble to the problem there is a statement: "the head mistress has almost finished giving out the assignment cards to the assembled class". This implies that a number of scenes have gone through before we reach this part of the sequence and that any introductions that were necessary would have appeared before our extract started. This blackboard will be mentioned again later.

Shots 1, 2 and 3 were, as indicated in the preamble, photographed as one scene, as a time-saving measure, the camera panning as necessary to centralise the characters. The moment in this MS when the mistress looks at the one card that is left calls most definitely for the insertion of shot 6, a CS of the card being examined.

So let us hang these shots on the pin rack to get them out of the way: on pin 1 hang the beginning of scene



8. Balcony—Jean running.



9. The assignments written on the blackboard.



10. Hallway—Jean hurries through.

## to Editing Problems

1-2-3; on pin 2 hang scene 6; and on pin 3 hang the end of scene 1-2-3 as a reminder that we take two pieces of this scene when we come to use the scissors and splicer.

Now, it was obvious to all competitors that there had to be cross-cutting between the mistress and Jean, but opinion varied as to how soon it should start. Some even made shot No. 5 the first one of the sequence, but that is too early; it is best in this case to establish the circumstances at the school before introducing Jean.

There are several points to think about before we decide how to continue the sequence. Shots 3 and 4 show a continuity lapse: in one the mistress holds the curtains in her right hand: in the other, in her left. Can we deal with it? The caption under shot 4 does not say that she raises the curtain—she only *looks*: so we cannot, in an effort to hide the lapse, get the mistress to do all the raising of the curtain in shot 4.

### It Would Hold Up the Action

Therefore a scene must be placed between them. Some readers tried to put shot 6 there, but the background of that scene establishes it as being by the blackboard, not by the window. Others tried to use shot 9, but this static shot would hold up the flow of action.

No, the most natural and unforced suggestion of the lot, we are sure you will agree, is to use a shot of Jean running. It will be our first view of Jean and can very well be from the mistress's vantage point. Shot No. 5 will suit perfectly. And after shot No. 4 there will almost certainly be another scene of Jean running—what better than No. 7?

Several readers made Jean do all her running *before* the mistress looked out of the window, so that the mistress saw nothing of her. This method, however, is an awkward way of doing it as there is nothing in the presentation of the shots to suggest such a treatment. It is more natural for the mistress to spot Jean coming and be waiting for her when she enters the room.

A point that has to be considered at this stage is the amount of cross-cutting to allow between mistress and Jean, the possible shots of Jean involved being 5, 7 and 8. A number of competitors made this part of the extract



11. Mistress and Jean. The mistress is asking for Jean's excuses.



12. Jean enters and stands facing the mistress. She answers the mistress's questions. Her assignment card is then handed to her and she exits L.



13. Jean begins her assignment.

### Question 1

The above are thirteen shots from the rushes. Figs. 1-3 are all of one scene. Build up the sequence, the action of which takes place in an academy for teaching domestic science to girls. The head mistress has almost finished giving out the assignment cards to the assembled class—she finds that there is one card left over—Jean is late.

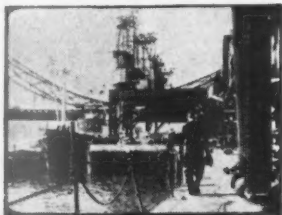
### Question 2

The following seven shots show a factory inspector at the docks visiting a particular ship to meet the captain and check some safety equipment on board. It is a case where real time is naturally too long because these seven shots contain some rather incidental action, although it is useful for setting the atmosphere as a change of scene from the previous sequence.

**PART A.** Assemble the sequence in a reasonably short form without making it look hurried and without losing "production value". The director and cameraman would be antagonistic to losing any of the shots unless you had a good argument to put to them. It might be a good idea to make the captain look suspicious, if you can.

**PART B.** How would you treat the sequence if you had to produce a half-length version?

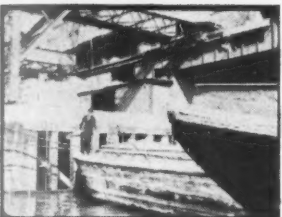
14. The docks. Inspector enters L. and walks away from camera.



15. Inspector enters R., climbs over the wall towards us and then down the iron ladder.



16. Inspector climbs down the iron ladder on to the barge and walks along the edge of the barge to exit R.



17. The Master of the ship to be visited is standing at the rail. He sees the inspector coming and watches. Then he leans forward to watch more closely. After a few moments he moves back and walks out of picture R.



the opportunity for some really rapid intercutting—machine-gun stuff.

But working on the principle that rapid intercutting is out of place with a plain, simple subject, let us decide how much intercutting is possible. Consider shot 5, high view of the playground: it would not take Jean long to cross it, hurrying as she is. Using almost the whole length of playground, it could not give us more than two comfortable cuts.

### No Repeat Action

Then notice shot 7. That, too, shows a large section of the playground, so it would have to be used in place of the second cut of shot 5—we do not want to repeat action. Therefore, allowing time for a cut of the watching mistress, we cannot use more than one cut of 5 and one of 7.

A consideration that kept some entrants from crosscutting scenes 3 and 4 with 5 and 7 was that the headmistress does not seem to be looking downwards at the playground. She appears to be looking out into space, especially in shot 4 where the low viewpoint accentuates the effect.

Fortunately for the film editor, there is not a great deal of difference between looking level and slightly downwards—not enough to draw attention to itself. So shot 5 will match near enough to the mistress's gaze, and we can put 5 between 3 and 4 quite happily. Right! To the pin rack we add these shots: 5, 4 and then 7.

Now that we have established that the mistress is watching we concentrate on Jean—no more cross-cutting is needed here—we want Jean to keep running until she has arrived in the classroom. Shot 8 is the next for the pin rack, even though it shows Jean up on the balcony and we have not shown her going up any steps. The fact that we see it is a balcony tells us that she *did* get there and we accept it in the rush of events. It is an example of action hiding things that the audience would notice if they were allowed the time.

### Not a Continuity Lapse

Readers who were on the *qui vive* for continuity lapses thought they had discovered another between shots 7, 8 and 10. They thought that Jean's coat had disappeared while she was running. But some of them guessed the explanation: Jean is carrying the coat in front of her in shot 7, and as 8 is a back view of her, the coat is hidden, and in 10 she deposits it on the seat on R. of screen. We sympathise with those whose editing was forced into unnatural channels. Sorry!



Shot 8 is followed by 10 and 12 which brings Jean to a stop in front of the mistress. It is a natural cut to 11 for the mistress to ask for Jean's excuses and back to 12 for Jean to answer. She receives her assignment card and exits.

Most competitors rightly felt that there should be a time lapse between 12 and 13. There were suggestions for dissolves and fades and even the insertion of odd shots like 2 or 6. But the most suitable one is our old friend 9, the blackboard. There is thereby no trouble from the continuity lapse because 9 is separated from the other shots containing the different wording which has nowhere been featured.

### Matching Action

Dissolve from 12 to 9 and from 9 to 13. Having reached 13 we have dealt with the sequence, and the action of the film carries on from there.

To recap: the final order is: 1-2, 6, 3, 5, 4, 7, 8, 10, 12, 11, 12, dissolve to 9, dissolve to 13. Cutting points to watch are as follows.

Action has to be matched in cutting from 2 to 6 and back to 3. Most of the first half of 5 is used. A nominal length of 4. The second half of 7, and let Jean run right out of picture.

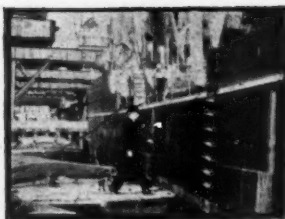
Cut to 8 before Jean enters L—this pause between 7 and 8 is effective enough in suggesting the balcony steps—and let Jean disappear into the first doorway. Start 10 a few frames before Jean enters and cut before she moves out of picture. Start 12 a few frames before Jean appears in the doorway. The rest follows without difficulty.

### QUESTION 2. Part A

Competitors were keen to leave shots out of this sequence, whereas the hints in the preamble should have discouraged such ruthlessness. To keep in "production value" means using all the usable shots, for it is usually better to have shorter sections of more shots than longer sections of fewer shots. By this means we get more changes of angle and maintain interest more easily.

Most agreed that shot 14 was the natural opening scene. But there were also a good many worries that the group 14-15-16 would be dull on its own. This showed that readers generally were too restless. The sequence is a change of scene from the previous one in the film, and it is desirable to let the location settle in before we introduce complications.

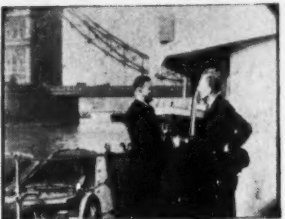
There is nothing monotonous about the inspector's route. He goes through three



18. The side of the ship. Inspector comes into picture L., and climbs up the rope ladder to the top.



19. On board. Inspector appears at top of ladder, climbs over stands looking around and then exits L.



20. On board. Inspector comes towards us and captain enters L. They meet.

different changes of direction: in 14 he enters L and goes away from camera; in 15 he enters R, comes over the wall and goes downwards; in 16 he comes downwards and then moves out R. These changes of set-up and direction keep the interest because, for one thing, they show how the inspector has to clamber about to reach his destination, the ship.

### Direction of Movement

Cutting from 14 to 15 worried some competitors because the general movement of 14 is L-R and that of 15 is R-L. What they did not realise was that at the end of 14 the inspector is walking away from the camera and his direction of movement is thus neutral, and one can cut from neutral to either R or L movement.

The odd thing about the cut from 15 to 16 was that hardly any competitors elected to cut on action, to show all the climb down, even though the ladder was such a short one. They either cut out most of the descent in one slash or cut away to the



Andre de Goth directs Phyllis Kirk in a scene from the 3-D film, "House of Wax".

## WIDE SCREEN

AT YOUR CINEMA

By LESLIE WOOD

**L**ondon Films have been celebrating their 21st birthday. (Many happy returns of the day!) And Sir Alexander Korda wisely observed to an interviewer: "The shape of the screen for certain pictures will give added value but it can never alter the quality of the picture itself."

During the past three or four weeks I have seen every feature-length 3-D picture to reach these shores. I am now awaiting the elongated screens which are being launched in most of the West End houses. Indeed, by the time you read this, they will have been installed in at least thirty key centres by most of the major circuits.

Does it spell a revolution? Your answer is as good as mine, but remember what Sir Alexander Korda said. Incidentally, he went on: "The limitation of a studio is not the stage space but the artistic impulse of the organisation."

It has long been my view that the picture area should be varied—but only while the film is running—as called for by the action. In *Sound Barrier*, for example, little would be gained by stretching the drawing office scenes round the entire proscenium, whereas the flying scenes, with the sky elongated to great width and height, would enhance the feeling of the picture—the feeling of being alone in a vast sky.

A subject like *Innocents in Paris*, too, lends itself to this treatment, though it has not been accorded it. All the same, it is an enjoyable romp which I recommend you to see if you want to chase away dull care. It may not have many new ideas, but it is all so good-natured and happy that, after a surfeit of heavy screen fare, it comes as a welcome relief.

It is an omnibus production, filmed a good deal on actual Paris locations by director

Gordon Parry. Taking us on a week-end trip to Paris—and I am all for using enticing backgrounds as well as good stars and stories to capture audience interest—it tells several cameo-stories of what befalls a number of unrelated passengers alighting from a BEA aircraft.

Sir Norman Barker (Alastair Sim), smiling like a man with a sprained ankle, is not out for a good time. His own creation (Governmental currency restrictions) prevents that. All he wants is to wring a reluctant yes from a Russian delegate to an Economic Conference.

### A Good Time Coming

Dicky is the man who plays the big drum in the Royal Marines Band. They are going to the unveiling of a memorial to Lord Byron and intend to have one heck of a good time.

Claire Bloom is a typical English miss, determined to spend a memorable week-end. She does not realise that her innocence is her only protection against pitfalls; and although it fails her in the end, when she is wooed by a boulevardier (Claude Dauphin), we feel that she retains her romantic illusions.

Then there is Margaret Rutherford, as eccentric as ever, painting water colours in a frenzy of enthusiasm, and Andy McGregor (James Copeland) a likeable Scots lad who

has a romance with a pretty little Parisienne, whom he quite wrongly misjudges when his wallet disappears.

There is also Gloria Delaney (Mara Lane) who pines in a swagger hotel because her sugar daddy has not turned up but who finds consolation with the obhiging floor waiter. Finally, there is Jimmy Edwards having a great time in an imitation English pub showing the natives how to play mock-up cricket and being resolutely British despite his voluntary sojourn in a foreign capital.

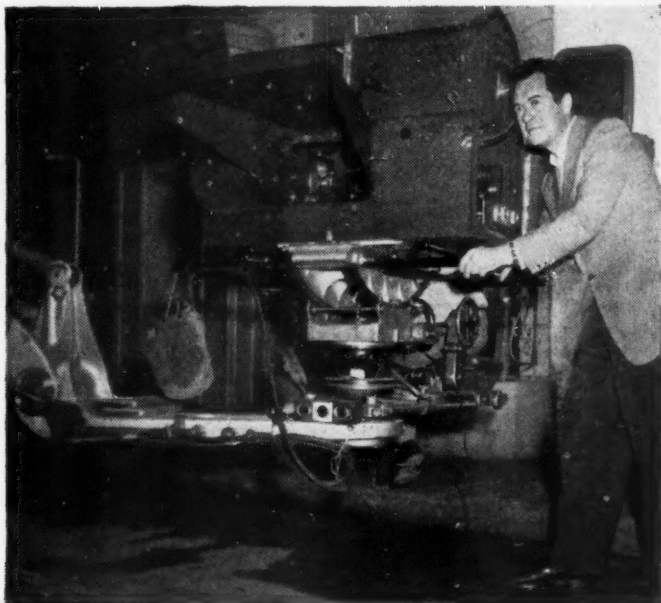
Wide screen would perhaps enhance the scenes of the Royal Marines Band at the unveiling of the statue and Margaret Rutherford floundering amid the *grands* of the Louvre. But it is a matter of opinion.

### Adroit Editing

Notice the adroitness of the editing in this picture. It is nothing short of masterly when one considers the headaches the film presents, for we not only dodge from one story to another, back and forth, but the action skips from place to place in Paris in order to build up the sort of impression which the week-end visitor acquires.

On top of that, the sound has to hop about like a bird: from the boom-boom-boom of Ronald Shiner's big drum to the yearningly soulful tones of the balalaika's of the Russian dive in which Alastair Sim so far departs from austerity as almost to

The impressive looking camera used on "House of Wax". 3-D has brought in its train a host of problems, the search for the solution to which has augmented the production teams with specialists until now foreign to the credit titles. For example, "House of Wax," one of the best of the 3-D offerings to date, had its Visual Consultant and Natural Vision Consultant. Photography was by Bert Glennon and Peverell Marley, A.S.C.





A powerful shot from "House of Wax". As a static set-up, it offers few technical difficulties, the foreground figure appearing as a menacing silhouette largely because of a light source which he himself partially shields. It's when he starts to move that trouble begins. Picture below shows a vigorous, effectively composed close shot from "Man on a Tightrope".

enjoy himself, a break-down which wins the reluctant 'yes' of his opposite number as the latter slips under the table in a stupor.

Geoffrey Foot edited and Ann Chegidden was assembly editor. Note particularly how they match visuals and sound in the cross cutting. It would be an exaggeration to say it is perfect. In the nature of the thing it is impossible to bring off the transitions perfectly *every* time, but I feel it would be a very clever know-all who could suggest improvements on the bridges they have chosen to cross some pretty choppy water.

### Ambitious Scheme

Now I await the day when half-a-dozen units will get together, by letter or phone, decide to make three or four cameo stories, some using bigger screen and even a larger gauge than the others and show the total result as *one* film. Naturally, alteration of screen area would rule out swift cross cutting from story to story, no demerit perhaps in the amateur field where each unit might want to reclaim its particular story as its own property after the entire film has been the rounds of other societies.

One could certainly switch from normal to big screen on occasion in *Man on a Tightrope*, a sombre story (but worth seeing) of how a Czech circus gets through the Iron Curtain. The photography is deliberately keyed to convey the impression that life is grim for the small, wandering circus.

Even the few highlights are reflections from puddles.

Shot in Germany and based on Neil Paterson's story, the film carries a distinct Continental flavour, though its cast is all-American—Fredric March as the circus owner and leading clown, Terry Moore as his rebellious daughter, Gloria Grahame as his not-too-faithful wife, Cameron Mitchell as the handyman who is suspected of being a police spy, and Adolph Menjou as official witch-hunter who, in the climax, is himself liquidated by the regime he serves.

All these people are characterised by director Elia Kazan and the script writers as living individuals as opposed to conventional screen types. They have outbursts, they act recklessly, even foolishly, and they almost ape the British in playing down big crises.





Karel Cernik, irked by probes and restrictions, makes up his mind to escape from Czechoslovakia with his circus into the American zone, but all the time he is under the watchful eye of the authorities. A disgruntled employee reveals the plan to another circus proprietor who, as the price of his silence, demands equipment which, he insists, Cernik cannot take with him.

Big screen would be most useful here. Performances in the big top and the final, exciting escape bid across the border in broad daylight demand a vast canvas, to which scenes on a small screen of the cosy intimacy of the living van would provide striking contrast. By using two projectors, starting the film on each running at appropriate points in the story, and using an easily arranged masking device on the screen itself, some interesting contrasts could be obtained.

### In a Rut

Because pictures are shown by purely mechanical means I feel amateurs have got into a rut by following professional practice too closely. Circuits, dealing as they do with major renters, have to follow the line of least resistance in presentation. Now even the film trade is realising that, if it is to regain audience lost to T.V., it has got to go one better than week-after-week routine and strike out on new lines. The amateur is in a favourable position because his productions are his own. He can show them with all the imaginative embellishments he can contrive.

Now for another "must see" offering—*House of Wax*, re-make of that chiller of yesterday, "Mystery of the Wax Museum".



Members of a Royal Marines band find diversion in the Paris Streets. Note how, although he is one of twelve, the eye goes to Ronald Shiner strategically placed in the centre, against the tree.—A scene from "Innocents in Paris".

The story has been re-arranged and a new climax substituted for the former one in which the villain's face fell off, that delectable episode now being nearer the beginning. Using both stereoscopic picture and stereophonic sound, the film is also noteworthy as being the first to carry two certificates in London. In addition to the "X" certificate, the L.C.C. have also requested that it carry an "H", even though the Board no longer issues "H"s. You have been warned!

Starring Vincent Price, Frank Lovejoy and Phyllis Kirk, it tells of a demented wax-work's proprietor who, losing his reason in a fire, uses body-snatching methods to replenish his stock of exhibits. You may be amused or thrilled but I defy you to go to sleep, for although it is not a good film, it is striking entertainment.

Already one is surfeited with things which appear to be about to hit one in the eye. One sympathises with the man in the joke, now circulating in Wardour Street who lugged a chair into the cinema where a 3-D film is showing. "What are you going to do with that?" demands the manager. "Listen, pal!" says the aggrieved patron, "When they start chucking things at me, I'm going to start chucking back!"

3-D for realism but imaginative lighting for creating the illusion on which the art of the cinema finally depends. Although this scene is from the 3-D picture, "House of Wax," its chilling effect, created by marked economy of method, is well within the compass of the user of ordinary 'flat' film.



One great attribute of 3-D is that it does give street scenes a tremendous depth. For the first time, a street really has the look and feeling of a street. Doubtless the perspectives have been distorted to enhance the illusion (as far as I can recall there is not one exterior in the film which is not a fake built in the studio) but the possibilities opened up by use of the real thing are exciting.

As for three dimensional sound, it is overplayed in *House of Wax*. When a girl screams her yells comes from back and sides of the auditorium, which is absurd. Where it does score is in the fire scenes,

with roaring of the flames all round, and in scenes in which a chair and an iron bar are flung apparently over one's head. Both are heard to land, with a resounding crash somewhere in the back row!

Yet, curiously enough, the biggest surprise in the film is the one solitary example of action in the *reverse* direction. A figure enters from the region of the stalls and goes into the picture instead of coming out of it. Filmed from an elevated point, the man enters below camera. The effect is as though he walks in from the stalls at a point below one's chin.



AT THE AMATEUR  
CINEMA

## This Way In for the 1952 Ten Best

The audience begins to arrive for the Birmingham Ten Best premiere. Copies of the poster seen in the picture are available to all clubs presenting the films. There is space on them for the sponsor's name and details of the show.

Overheard in the foyer as the audience were coming out after the London premiere of the Ten Best: "Well, it was worth coming to see. I really did enjoy them." The clubs below are among the first to offer you the opportunity of testing out this verdict for yourself. Remittances for tickets should be sent direct to them—not to A.C.W.—and applications should be accompanied by a stamped addressed envelope.

All four sets of films are solidly booked for the autumn and winter, but there are vacant dates in July and August and one or two only in April and May, 1954. But if you are able to show the films during these periods, please apply early for them. The complete programme of seven films is supplied free. The only stipulation is that shows must be public ones (not club sessions) to audiences of not fewer than 200.

### Where to See the 1952 Ten Best

	Date of Show	Theatre	Time	Presented by	Tickets
SHEFFIELD	June 18, 19	Sheffield Y.M.C.A., Fargate, Sheffield 1	7.30 p.m.	City Films' Kinematograph Society	2s. from Wilson Pecks Booking Agency, Leopold Street, Sheffield 1, for personal applications, and from R. Wilson, 10 Asline Road, Sheffield 2 for postal applications.
CARSHALTON	June 19, 20	Carshalton Public Hall, High Street	8 p.m. on 19th 7.30 p.m. on 20th	Ad Astra Cine Club	2s. from J. D. Burns, 237 Croydon Road, Wallington.
BEXLEYHEATH	June 20	Bexley Adult Education Centre, 5 Brampton Road	8.00 p.m.	Bexley Film Unit	2s. from K. J. Ryder, 61 Sand- ringham Drive, Welling, Kent.
LONDON	June 27	St. Martin's School of Art Theatre, 109 Charing Cross Road, W.C.2.	2.30 p.m. 7.30 p.m.	West London Film Unit	2s. from A. Kaulins, 11 Burgess Hill, Hampstead, London, N.W.2.

Sevenoaks C.S. stand at a local crafts-manship exhibition featured stages in the production of their film, "It Goes Like This". On view were a page from the treatment and from the relevant shooting script, a strip of Kodachrome, the developing drum used for processing titles, an animated viewer, a tape recorder and a titler, each with its own explanatory card. Considerable interest was shown in the stand during the four days' run of the exhibition.



PAGES FROM

## A MOVIE-MAKER'S DIARY

By DENYS DAVIS

**May 2nd.** Just settling down for a rather dull Saturday morning at business when in walks a Mr. Frank D. Turner who, it transpires, had recently resigned as producer for his club, The Strathearn Film Players. Needless to say, not very much work was undertaken for the rest of the morning.

We were soon chatting like old friends as he took me step by step through his club's film making adventures. They started with a film, based upon the Legend of Ardvorlich. It was shot on 9.5mm. (like all their productions), the 420ft. film taking nine months to produce. It was made in 1949 when, as Turner himself says, he "did everything" and made many mistakes. One short scene was even shot with sound.

The whole population—including 5,000 head of sheep—of Glenlednock took part in their masterpiece, *Landslide* which raised £27 for charities and netted them Anne Crawford as a club president. Turner tells me that he owned a copy of the *White Hell of Pitz Palu* which he ran to ribbons, so that "there's a bit of Palu in all our films".

He changed his job and had to leave

Crieff before the latest film, *Our Village*, was completed. It gently pokes fun at their own town, and is really three stories in one. One sequence that he described sounds really funny; it all takes place on a railway station—the station master is one of their keenest members—and tells why the train was late: something to do with confusion over a halfpenny change.

Mr. Turner objects to the near professionalism of some amateur societies and sticks doggedly to 9.5mm. to avoid the taint of commercialism. He also takes exception to professional film technicians contributing to amateur films which, he claims, should be without any outside aid or local backing. But tell me, Mr. Turner, isn't John Blyth, who did some of your sound recording, a professional cinema manager? Where do you draw the line?

**May 5th.** One amusing result of that weary television programme on amateur films! A certain projector manufacturer brightly rang up the B.B.C. and offered to lend them one of his machines. Seems he thought it would improve the definition!



This year's Ten Best are strong in comedy. These shots from two of the films in the first half of the programme show the suitor in "Travel Logged" making himself presentable for his meeting with his girl friend, and the W.I. delegates' awed reception of a telephone call in their hotel bedroom ("Handle for Scandal").

May 7th. The latest—and last—news of the unedited film competition controversy. Tonight Capt. Smith brings along his films from Johannesburg for my reactions. We run all four of them, starting with *All for the Pot*, which, it transpires, was filmed no fewer than three times, as well as in a colour version taken simultaneously. The remaining entries were better.

*Man who Came to Dinner* and *Shoe Shine George* are single slight jokes stretched out to fill the allotted footage, though both show great care in scripting and preparation. When one remembers that, by the rules of the competition, even the spoken subtitles had to be filmed on the spot in sequence with the live action, both films are quite slickly produced.

The final film, *Flirting with Death*, showed equal care and attention to detail, though the climax depends upon a lengthy title. (The pictorial ending of the shoe shine film was better). It is quite a neat little effort, however, and I was most interested to see the elaborate cross plot compiled prior to filming. In showing me this, Capt. Smith stressed that his competition had succeeded in making their members *plan before filming* and so justified its purpose.

#### Not the Only Way

This is perfectly true, of course, and should be encouraged but it is by no means the only way to make your members think for themselves. It was, however, Capt. Smith's way and I must admit that the films are very considerably better than I had imagined they might be. Indeed, to be perfectly fair, I must also admit that only slight editing is called for in the films as I saw them, though Capt. Smith did hint that two had already been scissored.

So there the matter rests, and we agree

to differ. Both of us have mellowed a little in our views and both of us share the ideal of making club members produce better films. Johannesburg Amateur Cine Club has upwards of two hundred members, nearly all of whom own their own cine cameras. Only four films were entered and three of them were *filmed by the same cameraman*! What do they *do* with their spare time, I wonder?

May 13th. The B.A.C.C.C. meets tonight with a crowded agenda, for it is both the A.G.M. and a post mortem on that T.V. show! Somehow we plough through these and many other items and so terminates the successful chairmanship of D. M. Elliot, of the Scottish Film Council, who has guided our deliberations during the past twelve months. It seems only fair to record, with gratitude, that he has attended ten out of a possible twelve meetings and has travelled 8,000 miles to do so. The chair now passes to Ben Carleton acting on behalf of the Federation of Cinematograph Societies.

There is also another excellent example to record with pleasure. The Blackheath Film Unit were a flourishing pre-war society which, despite several attempts, failed to get going again in recent years. So now it has been decided to disband. Before doing so, however, the disposal of a fairly substantial sum of money had to be decided, and tonight we heard that the remaining members had voted to send this to the B.A.C.C.C.—a charming gesture. Now the Council will decide the best use for this money. It will probably be used for awards to the four films selected annually to represent this country at U.N.I.C.A.

May 14th. I walk over to Grosvenor Square this afternoon for a chat with Mr. Vivrette, U.S.I.S. films officer at the American Embassy. He has a nice compact

layout there and was busy coping with a big pile of *Victory at Sea* films just returned from the T.V. studios. There is a permanent cinema to seat 90 persons, with full 35mm. and 16mm. projection equipment which is used by many specialised groups for their shows.

But I was particularly interested to hear that the three American documentaries recently presented at the R.P.S. headquarters were the first amateur films he had seen. Unfortunately, they were not of outstanding interest though, as with all prizewinning films, well worth seeing. Since we still see far too few foreign amateur movies, I will include a belated note on these films.

### Down to Earth

*Fancy Free* was an American down-to-earth version of our rather blowsy *Between Two Worlds*. A small girl, seated by an open window, imagines several dance sequences based on objects within view. Though occasionally the imagery is really beautiful it is not an entirely successful film. The producer, James Turner, should realise that enough is enough and not overwork his effects. The final revelation—that the girl is a cripple and can never dance—lost impact at this showing since the audience had already been tipped off to the climax by the speaker introducing the film.

I thoroughly enjoyed a nature film by W. A. Levett who had hit upon a new approach for his documentary. To spark his film, *The Gannett*, the commentary was spoken as if one of the birds was reading it—a truly delightful idea. One line of the script will convey the whole idea. A big close-up of a bird's head carried the comment: "The book says film close-ups, film close-ups, film close-ups". Sound advice, if ever I heard it!

The final film was weak. *Menemsha* proved to be a coloured pictorial record of a small fishing village, but the emphasis

was thrown on scenes of the river and sea with only brief glimpses of other things. Many individual shots were beautiful and it is, perhaps, unfair to dismiss fine photography with so superficial a comment. But to me it was as if Katie Lunniss had titled a reel of her Regent's Park flower shots as if it was a record of London itself. Let's just settle by saying Jose Pavon's film was nice, but undistinguished.

**May 18th.** Publicity always pays. John Ganderson quietly slips into my hand three frames of 16mm. Kodachrome from his current epic. They show a Chinese puppet head with a striking resemblance to Mr. Attlee in front of a few pillars which appear to be painted, not modelled. The head room is much too much, so that the chin rests on the frameline. Edgemarking shows the film to have been shot with a Cine Kodak Special and, knowing John, I bet it's taken at 24 f.p.s. No other clues offered or sought. Intriguing, isn't it?

**May 28th.** Our monthly gadget coming up. After two big Ten Best premiere shows, plus an extra performance to cope with public demand, I'm in the mood for something quick and simple. So how about this one?

Careless handling of pick-ups can soon run up a hefty bill, so I have made a couple of simple elastic straps to hold them firmly in place during transportation. For a fastening, I have used a pair of those trouser top clips that we find around the waistband, gentlemen. The elastic is exactly 1" wide and is brown to match the bakelite pick-up arms, so the job looks quite neat and businesslike.



*Camerawork need not be exclusively a man's job!—A scene in the making from Triad F.U.'s "A Stranger for Christmas". The Unit received a grant from the local Arts Council for their 16mm. Coronation film which it is proposed to blow up to 35mm. for showing in local cinemas.*



Stumped for ideas for making up your autumn syllabus? A visit to the projection room of the local cinema is usually easily arranged and can provide instructive entertainment. In this picture one of the operators at the Birmingham Odeon explains the working of the projector to members of the Birmingham Cine Arts Society.

## ODD SHOTS

By GEORGE H. SEWELL

F.R.P.S.

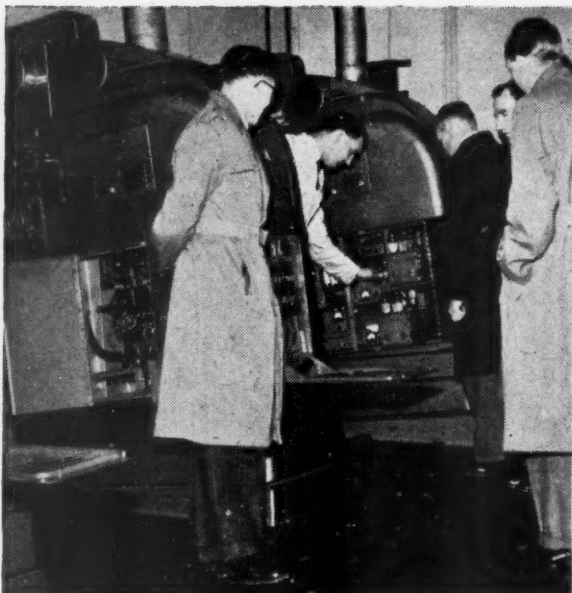
**Cameo Competition.** A year or two ago I had a little competition all of my own in *A.C.W.* The response was small in numbers but high in quality. Perhaps the most notable thing that arose almost directly out of it was young Bill Dobson's making of *His Crumbling World*, one of the Ten Best of its year.

Now I have been asked by many readers to do something of the same kind once again. I gladly do so because I think the truly short film, while being well within the pockets of most amateurs, offers a real challenge to the film maker. It can only succeed if it is clear-cut in idea and theme, stated with true economy, and has a high standard of presentation.

### **Candid Criticism**

I offer no prizes for this second cameo film competition. I am concerned only with those who are really interested in the art of film-making for itself alone. All I can offer is my careful and candid criticism of each film entered. I shall be the sole judge. The entries must reach the offices of *A.C.W.*, addressed to me and marked 'Cameo Competition,' not later than Sept. 30th, 1953.

**Subject:** a character study in film, lasting not more than 2½ minutes, of a member of your family or any near friend, or of a group of not more than three persons. One main title only will be permitted. Due regard will be paid to quality of presentation, photography and so on, but most marks will be accorded for the successful portrayal of character.



**Sorting it Out.** One of my pals married a continuity girl—an amateur one. She takes such an interest in his filming that she always makes notes, when he is shooting, about the place, the occasion, the people, and so on. Together they have great fun weaving some of this material into his films, either as titles or as a guide to cutting. She says she is going to have a perfect orgy during Coronation Year, making notes about scenes which might be most difficult to disentangle later on, for when the screen is crammed with people, it is so often a job to remember which crowd goes with which event.

**Fireworks.** I am going to try my hand at getting some good firework shots. I've found that it helps if you can get a head or some foreground object silhouetted against some of the bigger set pieces, and I shall see if the general effect is improved by running the camera at half normal speed. My pal Pat has suggested burning a flare somewhere out of picture to pick up some of the foreground detail.

**Make it a Bit Coarser.** The other day, in the middle of a show, I had a lamp blow out on my Bell & Howell projector. Because of the admirable method of removal from the bottom of the lamphouse, I was able to get it out quickly without burning myself and to slip another into place.



Thereafter I struggled in front of my audience, for what seemed to both them and myself an age, to screw the cap home because of the unnecessarily fine screw thread on lamp house base and cap.

A thread at least four times as coarse would slip into position immediately, be less prone to damage and if it was interrupted so that the cap could slip straight up and be locked by a half turn, that would be better still. Once again I wonder whether the chaps who design these instruments ever use them themselves under really practical everyday conditions.

**Tinting.** Neither Mr. Stretton-Ward nor Mr. Gordon R. Mead, in their interesting letters in *A.C.W.* recently, refer to one most effective use of applied colour. Those who saw *The Good Earth* will remember with pleasure the excellent effect obtained by combining a faintly blue tinted base with a sepia toned silver image.

In the early days I was concerned with the manufacture of film, and I remember how, with the advent of sound tracks, we were faced with the difficulty of applying tints to the picture without putting them on the sound track. We did it by a roller, the width of the picture, which offset the transparent tint on to the required part of the film. But, almost unnecessary to remark, the tinted base soon died when sound came. The film makers were by then exploiting other techniques.

**Magic Splicer.** How would you like a splicer into which you merely clipped the film, pushed a lever forward two or three times, clipped in the second film and pushed the lever forward again—a splicer which every time gave you a splice of perfect thickness and alignment, free from air bubbles and excess cement, and so neat that the projector hardly changes its normal purr as the splice passes? It won't be so very long now, because there is something on the way as the result of co-operation between a brilliant engineer and a practical 16mm. cinematographer.

**Keep Beside the Camera.** There is a scene in a film I have just completed that I hate. I wanted a man to register satisfaction, and rehearsed him until I got what I wanted. But the camera was on a rostrum, it was late at night, we had been working many hours and I was too tired—or lazy—to climb up beside it. His movement and expression, so satisfactory to me from down below, look incredibly smug from the viewpoint of the camera. And now it's too late to do anything about it.

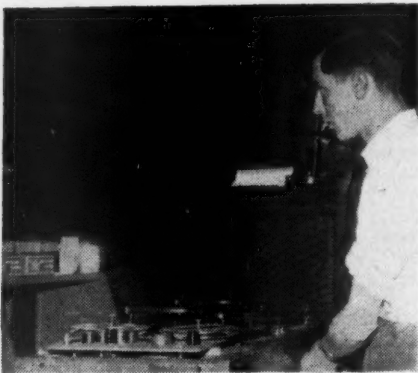
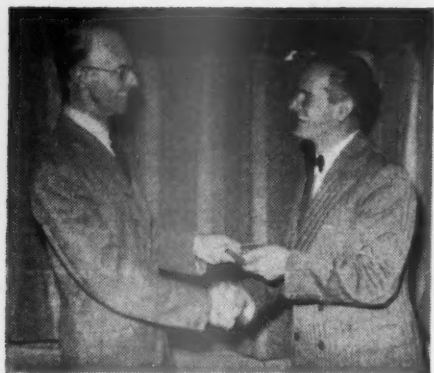
**Self Synchronisation.** I came across a most ingenious method of what might be called 'self-synchronisation' the other day. To make tiny objects dance in strict time with a piece of music, the film maker supported them on a strip of coloured fabric stretched across the mouth of a loud speaker fed from a radio-gram, and played the music while the camera turned.

**Editing Tables.** Two ideas from professional editors of 16mm. film. Mr. Stanley Schofield has a long slot along the back of each of his editing tables. It is covered with a lid which, when lifted from the hole and supported on brackets 18 inches or so above the slot, reveals a range of numbered clips to carry the strips of film. Below the slot is a long linen bag, and when work temporarily stops, the lid is lowered to cover the slot, and the films are protected from damage and dust by lid and linen bag.

Mr. Douglas Fisher does not have a long straight front to his editing table, but on each side of a central straight section about 2' 6" in length, the two ends of the table come forward about 18 inches, so that the editor sits in the centre of what is, in effect, a square bay. He claims that this arrangement has many advantages. I have not tried it myself, but it certainly looks good.

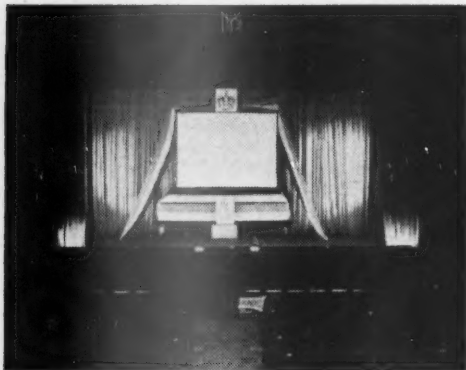


Focus O.K.? A member of the Warrington C.S. production team produces his tape measure while the rest go into a pre-shooting huddle.



## They Had a Good Time

*at the London and Birmingham Ten Best Premieres*



We think that the audiences who attended the premieres in London and Birmingham of the *A.C.W.* 1952 Ten Best will have felt they had been well entertained. The keynote of the first, presented by the Federation of Cinematograph Societies at the Portland Hall, was unobtrusive efficiency, while the Birmingham show was characterised, but no less happily, by a note of informality.

Denys Davis, Federation chairman, welcomed club contingents who had come from all parts of the country. Godfrey Davis, of Birmingham Commercial Films Ltd., introduced each film, and a representative of the British Empire Cancer Campaign (to which the proceeds of the show were devoted) also took the platform. Such was the demand for tickets at the two London shows that a third presentation had to be arranged at short notice.



Photographs show: (top) J. Thompson (left) receiving his plaque from the Editor of *A.C.W.* for his 8mm. film, *Two Lives We Live*, Richard Hodkin, the music master, at the twin turntables at the London show, proscenium arranged for the show at the Midland Institute, Birmingham, and Brian Gibson, chief projectionist (left of the G.B.-Bell & Howell 601 projector) with his assistant at the Portland Hall.



Happy birthday, everyone! Yes, the "9.5mm. Reel" has been running a year already, and I want to thank all you nine-fivers for the interest you have shown in your own feature. I must confess that at the outset I wondered whether I might not be at a loss for new material after a few months. So many of you have written to me, however, that I have been provided with a steady source of new topics.

The majority of your letters have been queries, of course. But what puzzles one chap often puzzles a lot of others, so not only am I glad to help you if you write to me, but very often I deal with your problem in the "Reel" as well. However, I am sure we would all welcome more letters from those of you who have found your own solution to a problem. Let's hear about that gadget you made, or your opinion of the pro's and con's of different equipment or materials. Other readers will want to compare notes and learn from your experiences.

### Early Days

I suppose I should set you a good example by drawing on a few of my own experiences. These began with a 35mm. toy projector when I was nine. I spent hours churning through a 50ft. film showing a group of monks seated round a table. They were apparently singing, but the projected image was so murky that to this day I do not know whether there was any action in that film!

Before I was fifteen, I exposed my first charger of 9.5mm. The subject was my school sports day—shot on ortho at f/3.5 in steady drizzle! My most memorable cine experience was undoubtedly the joy of first seeing those pictures spring to life on the tiny screen before my Imp projector. I think this must be the great moment for each of us.

That little Imp accompanied me on my holidays in the Lake District and in the North. It worked as cheerfully on a 50 volt d.c. supply as on the more usual 230 volt a.c. I was therefore able to screen my films within

two or three days of shooting and to learn from my mistakes. Yes, I fell into all the usual traps—far too many pans, pans that were too rapid and landscapes that were disappointing in monochrome.

One useful thing I learnt very quickly. You can get an excellent screen almost anywhere in England by buying a few pennyworth of white blotting paper in the largest possible sheets. Roll it, don't fold it, to take it home. One neat seam in the centre is not very noticeable, and with a low-powered projector is preferable to the inefficiency of the best bed-linen as a screen. When you move on to your next port of call, present your temporary screen to the household as you leave. Blotting paper is always welcome, yet somehow people seldom get round to buying it! But do get a pukka screen as soon as you can. It will improve the appearance of your films enormously.

### Pre-War Colour

A matt white screen is, of course, usually considered the best surface for colour. Unfortunately the only colour available in 9.5mm. before the war was Dufaycolour. I say "unfortunately" because it needed a powerful projector lamp to provide a good picture. The Imp had only a 10-watt lamp, and by the time the Dufaycolour *resau* had absorbed three-quarters of the light, there was not much left.

On the other hand, the colouring was delightfully soft and natural. I was constantly surprised at what it could do, if handled carefully. Although the instructions warned one against attempting back-lit subjects, some of my most successful shots fell in this class. My favourite, however, is a shot I took of a rainbow.

I started at the top of the bow and tilted down to one end. At the end of this shot, the colours of the rainbow are beautifully portrayed. At the beginning, however, the exposure is on the full side, as the background was the sky. Consequently the eye takes a second or two to spot the bow.

I got over this by prefacing the shot with a subtitle in which the background consists of a rainbow in a similar position. When the shot appears afterwards, the audience is already looking at the right part of the screen.

I wonder how many readers have successfully filmed a rainbow? Camera, film and opportunity seem to coincide all too rarely. Last Easter I saw a magnificent bow just as I was taking my last piece of colour film out of my camera! It would have been interesting to have compared the results on Kodachrome with those on Dufaycolour.

### Mere Memories

The years just before the war also saw 9.5mm. monochrome stock which is now no more than a memory. I tried a few chargers of one "economical" brand, only to find that some of it was apparently wider than 9.5mm! Although it went through my camera perfectly well, it would jam in the gate of my projector. This sort of thing is unheard of today except for very occasional trouble with unsymmetrical slitting of double-8mm. after processing. After trying to pare a fraction of a millimetre off the width of a 30ft. length, I decided that this cheap film was a false economy.

Quite different was the Selo 9.5mm. film. This quickly earned a good reputation with nine-fivers and I am still asked if it will reappear. The answer seems to be "No", I am afraid. A distinctive feature of the Selo reversal stock was the pale blue tinted base.

### Reducing Halation

This was claimed to improve the colour of the projection light, but I suspect that its prime purpose was to reduce halation during exposure. In those days not every film had an anti-halo backing, and the tinting of film base was common practice in negative-positive work.

Readers who pine for the cold white projection afforded by the old Selo film can always produce the same effect by putting a very pale blue filter over the projector lens. The snag with either scheme, filter or tinted base, is that you cannot make the light *more* blue, but only *less* yellow. A filter acts by absorbing light, and the picture is therefore less bright than before.

Incidentally, I heard the other day of a chap who had just found four chargers of Selo 9.5mm. and, seeing that processing was pre-paid, posted them off. I wonder what the results were like on film 14 years old!

### Off the Track

It is not often I find myself in disagreement with Sound Track, but I must comment on his assertion last month that there "ain't no such animal" as out-dated 9.5mm. camera film. This may be virtually true just at present because the Coronation has increased the demand for all film. But certainly out-dated 9.5mm. *is* advertised from time to time: I have used it myself. In fact, the expiry dates of Gevaert stock seem seldom to be more than a few months ahead at the most. The boats must take a long time coming from Antwerp!

Sound Track would have been quite correct in saying that you never see advertise-

ments of out-dated Pathescope stock. This is simply because Pathescope do not mark an expiry date on their cartons. I feel this is a most unsatisfactory state of affairs, as one never knows how long a charger has been on the dealer's shelf.

During the war, when film-hoarding was the nine-fiver's chief pre-occupation, I had one or two chargers go stale. I suppose I had myself to blame, but I would have felt better about it had there been an expiry date on the carton. As a partial solution, I have taken the precaution since of pencilling on the carton the date of purchase.

Unfortunately this still does not tell me how long the film had been in the shop. Inevitably the occasional charger will not be sold in rotation and may be stale before it leaves the shelf. This is borne out by the discovery by one correspondent that some of the chargers he was using had double lids. Pathescope confirmed that such chargers are obsolete and are not re-issued. The inference is that these particular chargers had missed their turn, so that the emulsion may well have gone stale. Dating of the cartons would have avoided this.

### Test Trickery

I promised last month that in this "Reel" I would tell you how to do exposure tests on film given automatic compensation on the Pathescope machine. The compensation consists of a control in the second exposure of the film in processing so that all the shots tend to have much the same average density. Although this is useful in that it hides your exposure errors, it can be confusing when you are trying to determine filter factors, for example.

Fortunately there is a simple way out. The compensating device on the machine acts quite slowly, taking about half a dozen frames to adjust itself to a new exposure level. Consequently, the full effect of exposure differences can still be seen between consecutive frames.

If you are testing a filter, therefore, you should expose single frames alternately with and without the filter, adjusting the lens aperture in each case to allow for the assumed filter factor. In this way you expose a dozen frames assuming one filter factor, then a blank identifying frame, followed by a dozen frames assuming another filter factor.

Examining the processed film, you select the strip in which there is negligible variation in density between alternate frames. For this strip your assumed filter factor must have been correct. But don't trust your memory to tell you what that factor was: make



detailed notes at the time of exposure. Straightforward exposure tests, to check a meter reading, for example, are even simpler. Don't be disturbed by the small difference in density between successive test shots. After all, what is the object of your test? Surely to find the exposure giving the best result. Test shots exposed at different apertures will not differ greatly in density, but there will be a difference in contrast and quality. Pick the one you like best and having the greatest margin for error on either side.

### A Milestone in Colour

Yes, 9.5mm. is having a good year! First came the Pathe Pat camera. Now we have the first "packaged" films in colour. (I don't like that word, but films which cannot be hired are not library films).

Walton's colour films of the Coronation are cheaper, length for length, than the 16mm. versions, and this sets an interesting poser. If they were printed on 9.5mm. Kodachrome, they would presumably cost much more because of the rigmarole of sending them to Paris for processing on the 9.5mm. machine there.

A possible alternative would be to print and process in this country as 16mm., then re-perforate down the centre and finally slit off the margins carrying the 16mm. perforations. This is just possible because the space between the 16mm. perforations is 10mm. The process would have a precedent in the production of 16mm. Technicolor prints on 35mm. machines by making the prints down the centre of 35mm. stock.

Nevertheless, foot for foot, any such scheme must cost more than straightforward 16mm. So perhaps someone has now got a machine in this country to handle 9.5mm. Kodachrome. If they have, the future of 9.5mm. is bright indeed.

### Fair Play for the Little 'Uns!

Mr. Sansom of Edinburgh was one of the first to write to me on the inauguration of the "9.5mm. Reel". His letter in last month's *A.C.W.* touches on a matter which has long been a headache to organisers of public shows. How can you show 8mm., 9.5mm. and 16mm. films on an equal footing? Because arc projectors are available only in 16mm. and because the preponderance of prize-winners use 16mm., only this gauge is presented at the majority of public screenings.

Where funds permit, a remedy may be found in "blowing up" the smaller gauges to 16mm. also. Services used to be available for enlarging 8mm. and 9.5mm. so that they could be screened under identical conditions.

## What the Societies Are Doing

*Reports for our next issue should reach us not later than June 19. Club stills are always welcome: they should preferably be half-plate glossy prints. If they feature equipment, please give details of it and anything else of interest. (Address on page 229.)*

**Albany Productions F.U.** Recent weekly meetings at Southwick have included a talk by a member on 9.5mm. A user of this gauge since 1936, he screened a number of interesting films of local events. At another meeting, a member spoke on film editing and illustrated this with examples from the club's production, *The Girl Who Came Back* and a film of his own on Shoreham harbour. In order to assist beginners who are contemplating the purchase of equipment, the club held a discussion on the respective merits of the three gauges. The premiere of *The Girl Who Came Back* was attended by a large audience despite "atrocious" weather and had a better reception than the remainder of the programme.

**Auckland 8 M.C.** Dr. C. E. K. Mees of Kodak Ltd. spoke to the club on colour photography and outlined its development from the earliest days, before progressing to the characteristics of Kodachrome and other Kodak materials. He attributed a recent improvement in 8mm. Kodachrome, particularly with regard to definition, to a change in the developing solution.

**Blackpool A.C.C.** A complete log cabin has been built in the club's studios for their current production, *The Cross and Crescent*, 16mm. S.O.T., which will be directed by J. Holland. The script also calls for an interior of the Czar of Russia's palace, a tavern interior and a market place in old Turkey. The set will be built in the open air and will have reflectors and floods to supplement daylight. A costume production, the film will feature a sword fight on the sandhills of the South Shore and will include in the cast four girls selected from the thirty given screen tests at the recent Hobbies exhibition. The last film, *Harold's Paradise Found*, is now in the editing stage and will have a tape accompaniment. Four cameras were in action to film the civic reception given to Blackpool F.C., winners of the F.A. cup—an excellent addition to the club's 9.5mm. and 16mm. newareels. An outing was organised recently to the Lake district.

**Bristol A.C.S.** A number of experimental films were screened at a recent meeting, including the Oxford University Film Group's *Between Two Worlds*. Members were impressed by the technical effects obtained but were unable to make much sense of the story!

**Bristol Phoenix C.C.** The club's next production is in script form and, following the success of *Black Patch*, commended in the 1952 Ten Best, they hope to make this a Ten Best prizewinner.

**Canterbury A.C.S.** The cinema at the Grange Studios was opened in June with a show of stereo films. Cinex Ltd. provided the Bolex equipment used and films by M. B. Anderson of Glasgow and Eric Alderton of Bradford Cine Circle were screened. Two scripts were discussed at recent meetings and shooting is to begin shortly on one—*A Case of Danger*. The other, as yet untitled, will be based on the work of a film unit, and will be accompanied by a tape commentary. Each technician will explain his particular job while work on a typical film will be shown together with completed extracts. To aid the society's coverage of the 1953 Kent Yachting Week, walkie talkie sets will be used from ship to shore.

**Centre F.U.** The entire unit are busy on their latest production—a comedy about canoeing. Four members belong to Richmond Canoe Club so there is no shortage of properties or technical advice. A number of trick effects will be used to give added interest and make shooting sessions more interesting.



The production will run to 400ft. and, with the better weather, there have been a number of suggestions that Kodachrome be used, but these have been effectively silenced by the Treasurer!

**Cheltenham A.C.S.** At the first of the summer season of talks and demonstrations, E. V. Ridge spoke on three dimensional filming and explained the principles with the aid of some of his own photographs and films. New members are welcome and should contact the Hon. Sec., R. J. Hall, at 37 St. George's Drive, Cheltenham.

**City Films K.S.** First shots of *Situation Vacant*, directed by J. E. Clark, were screened recently during the first editing session. Results were extremely good and it was found that the "high pressure" filming that had been necessary had produced better results, particularly with regard to natural acting, than more carefully rehearsed attempts in the past. Only three retakes were necessary out of seventy-three shots—the faulty shots being the result of accidents out of the unit's control. Enthusiasm was such that, when a reporter dropped in to interview the society, he was persuaded to take a small part! Slow film (26° Scheiner) was used and a sound track will be added on magnetic sound stripe if that is available when the film is completed.

**Edinburgh C.S.** At the A.G.M., L. A. Butler was elected Hon. President and J. Boyle of Chotta Ghar, Uphall Station, Midlothian, Programme Secretary. The club has a number of plans for the coming season and welcomes new members who should contact the Hon. Sec., W. S. Dobson, at 20 Barnshot Road, Edinburgh 13.

**Erimus Research Group.** Most of the arrears of construction work are completed and a completely portable electrical control centre has been designed. This will be used for controlling floodlights and at film shows. There is a separate outlet for projectors or other heavy equipment and a "Variac" transformer has been incorporated to dim one bank of lamps. Interest in T.V.'s Cine Club ran high on the opening night but comment on the following night ran higher!

**Film Sextet.** Arrangements are nearly complete for the production of a full length sound film and the services of a group of semi-professional actors have been enlisted. The film, *Dulcet Tones*, has been hanging fire for nearly three years but the club have been waiting until they could ensure that the sound will be comparable with professional standards.

**Finchley A.C.S.** Equipment loaned by members will be exhibited at the Finchley Borough Coronation Hobbies Exhibition, and the society will give separate cine demonstrations at Christ Church Hall, Finchley, N.12. A member from Potters Bar C.C. visited the club recently and gave a talk illustrated with films. Another set of colour transparencies has been prepared on the behaviour of colour film and colour continuity, and screened with an explanatory talk. A Federation potted programme was also screened. At the recently held 24th A.G.M. the President, George Randell, presented Mr. and Mrs. G. D. W. Watts with a small plaque on their retirement from active committee work on leaving the district. E. D. Diffey continues as Hon. Sec. and intending members are invited to contact him at 160 Fordwych Road, N.W.2.

**Grosvenor Film Productions.** Local showing of *The Tiffield Thunderbolt*, reviewed in *A.C.W.*, had a particular interest for the group as two members had parts. W. A. Ashton had the role of the policeman who tackles Naughton Wayne from his cycle—his knees still show the scars. Efforts were made to obtain a publicity tie-up but without success. Interiors are being shot for their thriller, *The Mask*, and work begins shortly on their "French comedy". A large hall has been placed at the disposal of the unit and two sets are in use while a third is under construction. Local cine, stage and personalities in the art world will judge the unit's three films on their completion.

**Hounslow P.S.** Wimbledon C.C. visited the society recently and screened *Vietes on a Cruise* by

Marie Grammel (16mm. Kodachrome), *Seven Wonderful Days*, Olive Watkins (8mm. Kodachrome), *Fun in the Sun*, Stewart White (8mm. Kodachrome) and *Parson's Pleasure* by Charles and Nancy Parsons (9.5mm. monochrome). Four runners-up in the club competition were screened and, after comment by members, the judge, Dr. Mandiwall, F.R.P.S., gave his views.

**Johannesburg A.C.C.** The recent 100ft. unspliced monochrome film competition proved an unqualified success and the screening of the films had an enthusiastic reception. The films were produced by four groups within the club and, according to a writer in the club magazine, showed a remarkably small number of errors. One group prepared a shooting plan—a large board with no fewer than 24 columns of instructions for each shot in the film.

**Johannesburg P. and C.S.** Owing to the paucity of members' 8mm. films for screening on club nights, the chairman, D. Beadle, showed *In the Steps of Livingstone*, one of his own films made 14 years ago. Despite his inexperience at the time of making, it was felt that the film showed a great deal of natural aptitude for cine work. Ray Phoenix, a professional freelance cinematographer, visited the club and screened *Against the Swirl of Time* and *The Abakweta*, as well as answering a great number of questions on film production.

**Junior Productions A.F.U.** After a long period of comparative inactivity with work concentrated on preparing equipment, filming has begun on a slapstick comedy—*Little Do They Know*. The script calls for a roof top struggle between villain and hero with an exciting chase featuring the unit's own version of the Keystone cops. The film will be shot on 9.5mm. using a Dekko with f/1.9 lens and an f/3.5 Pathe H mounted on a home-made tripod with an ex-compass pan-head.

**Kingston C.C.** A film on early film production borrowed from the French Legation was of particular interest in that it covered some of the work of Eadweard Muybridge and the club has since held a shooting session on their film of his life. Members of the Hounslow C.S. visited them recently and screened a number of their films. New members are still needed—the club holds its meetings at the Fighting Cocks, London Road, Kingston.

**Leicester and Leicestershire C.S.** The society had a successful Ten Best presentation during May when over 400 people attended. At the recent A.G.M., B. V. Bates was elected President and J. E. S. Jobling hon. sec. Intending members can contact him at 30 Peters Drive, Humberston, Leicester.

**Lincoln C.C. (Cine Section).** Films of the East Coast floods made by members of the club have been screened recently. R. Blow read a number of extracts culled from American periodicals on the extensive use of stock shots and the methods of scripting and plot-making entailed. Script of the club's latest production provisionally entitled *Retribution* has been discussed and amended.

**Liverpool A.P.A. (Cine Group).** At the request of the Army's Director of Public Relations, the group has made a colour film of the disembarkation of the 1st Battalion, the Cameronians, on arrival in Liverpool after three years' service in Malaya. The scenes shot will complete the Battalion's film of its activities abroad. Outdoor shooting excursions are being held as part of the group's summer programme and are attracting newcomers in increasing numbers.

**Newcastle A.C.A.** In addition to the summer programme which only calls for meetings once every month, production is progressing separately in all three gauges. Another success for the club's jubilee year is the award of the Cosmo prize for their motor-bike film, *Sam Meets the Traverser*, at the Scottish Amateur Film Festival. Judge Harry Watts described it as one of the best "reportage" films he had seen.

**Otago C.P.C.** At the recent screening of the Four Minute film competition, members were given some tuition in judging. Score sheets were handed out and winners were chosen by popular vote. E. A.

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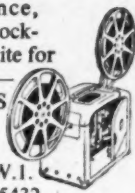
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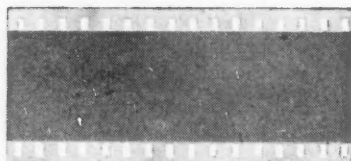




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Fort took first place in the 8mm. division with *Cutting Oats* and G. W. Ferens headed the 16mm. entries with *By River and Lake*. A total of thirteen entries were received.

**Planet F.S.** The society is working in conjunction with Gateway Film Productions on a colour sound record of the local Coronation festivities for the Borough Council. It is expected to run for twenty minutes and original recordings will be made on tape. A local competition has been organised by the society for the best short story suitable for the screen to reach J. Yeomans, 14 Seaforth Gardens, Winchmore Hill, N.21, before June 30. There is a 3 guinea prize and A.C.W. readers living in the area are invited to compete.

**Pretoria C.C.** Mr. Brown gave a short talk on coastal underwater filming and demonstrated a camera case he had made for the purpose. Ingeniously constructed from a motor tyre inner tube it is fitted with glass panels and a rubber finger stall has been inserted to permit handling of the controls. A short film taken with the camera was screened. Several other films were projected including *Take My Tip*, a 16mm. colour film on titling on the spot by B. T. Smith, maker of *The Silver Fox*, 1952 A.C.W. Ten Best winner.

**Rochdale and District C.S.** At the A.G.M., A. M. McMaster was elected President, C. A. Heap Chairman, and R. W. Howarth of 593 Bury Road, Rochdale, Secretary. Plans are in hand for the filming of the Rochdale Coronation celebrations and a show of amateur and professional films will also be presented. A film is to be produced featuring a society for the disabled—the Inskip League. The society were gratified to hear that a prominent member, K. W. Brookes, had gained first prize in the A.C.W. editing competition.

**Sevenoaks C.S.** The society has purchased a 16mm. Specto 500 and screen. Although no club film was produced during 1952, it is hoped to start work on a new film in the near future.

**Southall P. & C.C.** *Three's a Crowd*, the club's latest production, has been awarded 8 marks out of 10 in the cine section of the Slough Arts Festival. Filmed on 8mm. monochrome it tells of a man who, meeting a pretty girl abroad, invites her to call on him in London. She does so, but so does his fiancée! Judges were Leslie Wood and Bernard Charman, Managing Editor of the *Daily Film Renter*. Slough F.S. took first place with *If At First*, which gained full marks. New members are welcomed at club headquarters—South Lodge Bungalow, The Green, Southall, any Wednesday evening or particulars can be obtained from the Hon. Sec., Mrs. J. R. Robinson, 29 Devon Way, Heston, Hounslow.

**Southgate Pictures.** Three weeks have been spent on location on a farm in Barnet on the unit's first full length production, *Walking Back*. Several shows were given during Coronation week and a film of the local pageant has been made. The unit now numbers forty, but newcomers are welcomed.

**Star Studios.** Shooting on *En Maquis*, the club's first production is complete. The film, which was shot on 9.5mm. Pathe stock, took six months to shoot and it is hoped to have a show copy complete with music and sound effects on tape by the end of June. A script is in preparation for a 16mm. documentary on Soho, to be called *The Black Mile*. A number of requests to join have been received but the club wish to point out that they do not meet regularly but get together only when they have time for a shooting or construction session.

**Stella A.C.C.** Membership of this recently formed Irish club now stands at twenty, with six associate members, and is increasing steadily. Six meetings have already been held in the house of Mr. P. Whelan, President and founder of the club, each of which has been followed by a show of members' films and criticism. Members own quite an amount of equipment between them and have divided into sections: Production, Technical, Equipment, Acting, and Social, under the management of an executive committee. At a general meeting on May 19th the subject for the first club production was discussed.

The Hon. Sec. is J. W. Stapleton, of 23 Fortfield Road, Terenure, Dublin.

**Swansea and District A.C.C.** Recent activities have included the filming and tape recording of the Manselton old age pensioners choir, entertainers at the Morrister hospital, and the inauguration of the Mayor of Swansea. More interiors for *No Illusions* have also been shot.

**Triad F.U.** The unit has received a grant from the local Arts Council to enable them to produce a 16mm. film of the West Bridgford Coronation celebrations. It is proposed to have 35mm. copies made for showing at local cinemas. Shooting has begun on the unit's three summer films.

**United C.C.** This newly formed club at Oadby, near Leicester, are fortunate in that the proprietor of the local cinema has given them permission to meet on the premises every Sunday at 3 p.m. Their first production, a comedy, will be filmed inside the cinema. New members are required, and should telephone the hon. sec., P. Cockcroft, at Oadby 403.

**Warrington C.S.** Like many other clubs, the society filmed the local Coronation celebrations and screened the film together with a supporting programme in the Cheshire village of Stockton Heath. A script has been prepared for their summer production. The title has not yet been decided but test strips have been made and casting completed. A film that was started last year and held up through "amazing" variations in processing is to be completed and has been given the main title, *Spirit Where Art Thou?* Arrangements have been made for a display of equipment in the Autumn which, together with the work over the Coronation, should help to increase membership.

**Wednesbury C.S.** This newly formed society's first production will be a 16mm. silent road safety film. It will borrow the familiar treatment of *Quartet*, with four separate stories connected by a common incident. Meetings are held on alternate Tuesdays at the new headquarters—the Bull's Head, Camphill Lane. New members are welcome.

**West London F.U.** Beseet with too many scripts for consideration, the unit has taken the bold step of scrapping them all and writing a new one! The story details the adventures of a pair of shoes and is divided into a number of episodes with the shoes as a continuity link. The production will be 16mm. S.O.F.

**Wimbledon C.C.** Charles Watkins, A.R.P.S., a member of the club since its inception, recently resigned the chairmanship which he has held for a number of years owing to an impending move to Australia. His place was taken by George C. Archer and he was unanimously elected a vice-president of the club. Members of the Sutton Coldfield C.S., "adopted" by Wimbledon under the Federation scheme, visited the club in May and screened an excellent selection of films. The chairman of the Sutton Coldfield club who was unable to attend sent a recorded message and Charles Watkins, Aubrey Adams and others recorded a message to be taken back. There are vacancies for new members, who should write to the Hon. Sec., Miss D. M. Sheppard, at 35 Denmark Avenue, Wimbledon, S.W.19.

**Wulfrun A.C.C.** Work is progressing on *Pool's Paradise*, the club's latest 8mm. production, and recent talks have included one by J. Brett on home processing and another by F. J. Nokes ("sparks in chief") on matching music to films. Owing to the low number of entries, the plaque competition has been shelved until later in the year. A number of members have attended the course on cinematography at Missenden Abbey. There are several vacancies for membership and those with acting ability are particularly needed.

#### New Club

It is proposed to form a club in the Richmond and Twickenham district. First aim will be the screening of members' films with, later, the making of a club picture. Workers in any gauge are invited to contact R. J. Thorne at 5 Friars Stile Road, Richmond, Surrey.



## YOUR HOLIDAY FILM

(Continued from page 238)

There are some vigorous close shots and nicely composed scenes and then: "Lunch digested, beach suggested," but unhappily from this point the film goes to pieces. The shots individually are quite pleasing, but continuity is entirely lacking. But the producer has a lively, nimble mind and hand and has turned in a happy, quick moving film.

Going on a tour? If you bring back a film like T. Leslie Charnock's three star *Summer Interlude* (950ft., 16mm., Kodachrome) you will have every reason to feel pleased with yourself, even if you have to make do with much less footage. The life aboard is presented in much more detail than is usual with films of this type, and on land Mr. Charnock was not seduced by beautiful views but concentrated throughout on people.

Sometimes, indeed, this emphasis results in lack of balance. There is too much, for instance, of the diving and swimming, for these activities are not peculiar to Scandinavia.

Continuity is quite adequate and is occasionally well contrived, e.g., party of tourists in gardens; one of them looks at his watch; the quayside: some of them come into the picture, in the background of

which is their boat. Then follow scenes on the boat. A simple enough transition effected merely by the author's forethought in getting one of the party to consult his watch.

But the producer's powers of selection are not so highly developed as his eye for pictorial effect and human interest. The shots of the animals in the Zoo, for example, are well seen, but there are too many of them. After all, animals in Zoos are much the same the world over. It's the *layout* of the Zoos that varies.

On the other hand, in one or two cases one shot has to serve for many. A sub-title about the famous mermaid statue is followed by only one rather brief shot of it. If a scene is worth a sub-title, it is worth two or three shots.

And the opening of the film is rather stagey and slow because there is no variation in camera angle, the shot of a lady looking at a travel book and the camera coming in to see the relevant page, being repeated too often.

In a film of this kind, one cannot reasonably expect fluid continuity, but interest is held throughout to the extent that, despite its length, one would quite gladly see it again. And that, surely, should be the criterion of every holiday picture.

We regret that *Julie Watson* (16mm., 550 ft.) by John C. Minson was inadvertently omitted from the list of 1952 Ten Best one star awards.

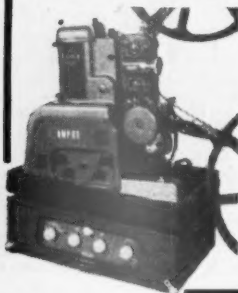
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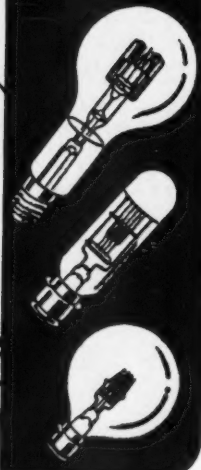


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## ALWAYS CORRECT EXPOSURE

(Continued from page 233)

at least avoid standing by trees or houses which will influence the light reaching the artificial highlight.

So far everything is easy and plain sailing, but there are times when an alteration must be made to the calculated exposure to give the subject the most pleasing effect on the screen; subjects of predominantly light tones, particularly where large areas of white are present (e.g., an operating theatre) can be given  $\frac{1}{2}$  to  $\frac{1}{4}$  a stop less exposure. This gives just a little more gradation and modelling in the whites which make up the bulk of the screen area. Conversely, subjects composed almost exclusively of dark tones (e.g., a dark-clad figure against a dark background) can stand an increase in exposure of  $\frac{1}{2}$  to  $\frac{1}{4}$  a stop.

But what is the advantage of the high-light method over that of the ordinary one? Well, in the first place it's more reliable. The ordinary meter integrates all the light from the scene; that is, it adds up all the light from the objects within its acceptance angle. The calculation of correct exposure from this is based on an average scene of average brightness range and average tone distribution.

In this average scene the brightest highlight is a certain number of times brighter than the integrated light from the whole scene. The meter indicates the correct exposure from this estimated highlight level. Fortunately, so much of the work done with amateur cine cameras is sufficiently close to the "average" scene for the meter reading to be sufficiently correct. The integrating meter falls down badly, however, when it encounters scenes with a tone distribution unlike the average on which it is based.

Imagine a chess board as our average scene. Pointing the integrating meter at it will give a reading which estimates the brightness of the highlights (the white squares) from the average brightness, and this will probably be a correct exposure. But if our board has 63 white squares and only one black, the correct exposure will be exactly the same as before because the white squares are just the same brightness. The meter will give a much greater reading which would result in gross underexposure. If our board has 63 black squares and one white one, it will still require the same correct exposure, but the meter will read much lower and give overexposure.

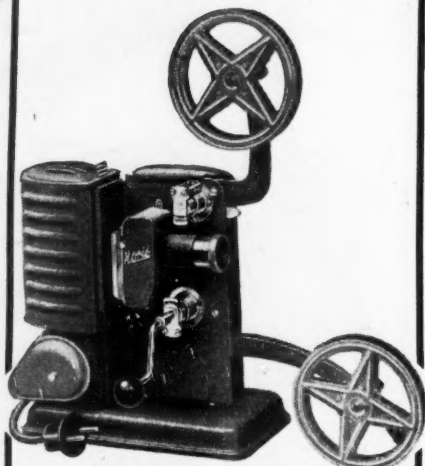
In order to obtain accurate exposures with a meter used in the normal way you've got to make allowance for the distribution of

(Continued on page 284)

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## ALWAYS CORRECT EXPOSURE

(Continued from page 282)

tones in the subject, and this can only be a matter of guesswork. A scene of normal tone distribution but with a brightness range (the difference in brightness between the highlights and shadows) much greater than the average scene will be overexposed because the meter used in the normal way estimates the highlight brightness as less than it is. A very flat low-contrast scene will be underexposed for the opposite reasons.

But in all these cases, the artificial highlight system will give the correct exposure every time. The reading is always definite and exact, whereas with the integrating method slight movements of the meter have the result of varying the reading considerably; and the influence of the sky can have an adverse effect. Use H-L, either with a white sheet and normal meter or a specially made or adapted highlight meter, and you'll get consistently correct exposure and perfect shot matching every time.

## CONSTANT BRIGHTNESS

(Continued from page 235)

whether front, side, or back-lit, and whether light or heavy shade. It then calls for the subtraction of 2 for light coloured subjects, and addition of 2 for dark.

Summarizing:

(1) Exposing for the shadows is not right in cine, because

(2) The highlights need consistent treatment.

(3) Therefore the correct exposure-meter technique is (a) *either* read from a highlight held in the scene, or (b) better, use an incident light meter.

(4) Using incident light, (a) make due allowance for all-dark or all-light scenes, (b) use *either* a meter with a large acceptance angle, which thus takes into account side and part back-lighting, or—if yours is a flat-window meter—use Dunn's Duplex Method *viz.*, take one reading facing the camera and another reading facing the strongest light, and give exposure half-way between the two.

(5) Recognize that the tables are quite a sensible compromise. If you are satisfied with the results you are getting, do not change your methods.

Finally, let me add that in my view the overwhelming advantage of using an incident light meter is that it does remove the one big doubt met with in taking readings of the subject from the camera position, i.e. whether you are holding your meter tilted down enough, in those common cases where a wide range of readings can be obtained by varying the tilt of the meter.

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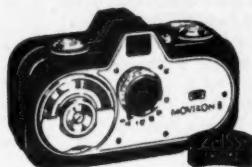
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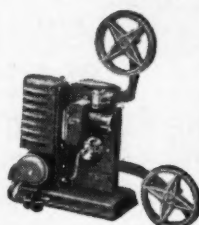


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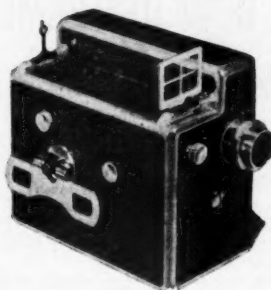
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## CORONATION FILMS

**SYNOPSIS** Departure from Buckingham Palace, through the Mall, Trafalgar Square, to Westminster Abbey. Concluding with the Coronation Ceremony in Westminster Abbey.

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NAME .....					
ADDRESS .....					
C.O.D./CASH ENCL. £					



## SUMMING UP

(Continued from page 247)

in fogging so extensive that one could hardly see the image.

And, by the way, the test of fogging is to examine the edge of the film, where the perforations are; if it is greyish after second development, instead of dead black (as it ought to be) there has been fogging. The fog may have been caused by stray light during loading or unloading of the camera; by too much light during the early stages of processing; by some fault in procedure; or by staleness of the film. The cause may not be easy to detect, but the indication is there.

On the whole, it did not seem worth while adding caustic soda merely in order to save a few minutes in development time. And though a similar result was obtained when D.163 was used in a stronger concentration (7 ounces of stock solution plus 3 of water, instead of 5 plus 5) this modification was also abandoned.

### FURTHER EXPERIMENTS

Another experiment which was interesting if not conclusive was trying the effect of substituting hypo for potassium thiocyanate in the developer. I argued that if the late P. K. Turner (a name well-known and respected by still photographers) found hypo effective in the famous M.C.W. developer he invented, whereas Kodak put potassium thiocyanate in their somewhat similar D.K.20 developer, it ought to be possible to use hypo in reversal processing.

I tried it, but it wasn't long before I remembered that P.K.T. once told me, in relation to his own experiments, that if one man tried to make all the tests Kodak had made in producing one of their formulae, he would need two long lifetimes.

Half a dozen tests showed that hypo will work in place of potassium thiocyanate, but it seems to depress emulsion speed and it gave (in my experience) a tendency to fog. It didn't seem worth while going on. However, Ilford recommend hypo as a solvent, with I.D.36 developer, for reversing 35mm. Pan F.

There are dozens of experiments one would like to make, but it is a slow process, for there are so many variables, and it is not safe to draw firm conclusions from single tests, particularly when one works not in a laboratory but under amateur conditions.

### CONCLUSIONS

What I have established to my own satisfaction may be summarised thus:

(Continued on page 288)

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G.B.-Bell Howell Autoload	£90 0 0	
G.B.-Bell Howell Sportster, f/2.5 lens	...	£53 10 2
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## SUMMING UP

(Continued from page 286)

1. Kodak Special developer (D.163), which can be bought ready prepared, and is cheap, gives as good results, with the addition of potassium thiocyanate, as specially compounded formulae.

2. The solution used for first development can be used again for second development.

3. A developer improver, such as Johnson's 142, helps to avoid brownish tones, particularly with outdated stock.

4. Pre-soaking of the film is unnecessary, and intermediate washes may be reduced to a series of fairly quick rinses.

5. There is no need to work in complete darkness; by using a dark-green safelight first development can be modified within limits to compensate for errors in exposure.

6. There is no need for precision in making up formulae (other than the developer) or in the time allowed for each operation.

7. Control of the light used for fogging prior to second development is unnecessary. The best method is to use plenty of light and develop fully, reducing with Farmer's if necessary.

In fact, home processing after the first two or three trials becomes a pleasurable operation, and no more difficult than the making of negatives and prints from ordinary roll-film. Getting things ready and clearing up afterwards are perhaps the worst parts, but with organisation they can be reduced to routine.

And the advantages?

First, one can make sure of good quality. With consistent procedure, using the same type of film and the same solutions, results will be uniform. Outdated stock can be made to give results indistinguishable from fresh stock, and decidedly better than those produced by the maker's trade processing of stale film.

The bugbear of edge-fogging is banished.

Then there is the thrill—even after years of experience—of seeing results within two or three hours of taking the scenes; this can be of real advantage when in the production of a scripted film, for retakes easy to make tomorrow may be impossible a fortnight later.

And for those who are interested in economy (I fancy that includes us all nowadays) there is quite an appreciable saving in cost.

### PEPPER-BIRD LAND

The Liberian Government has produced a 25-minute 16mm. colour S.O.F. picture, *Pepper-Bird Land*, of native life and industry in this West African country, which it is making available to cine societies. Application for it (enclose a stamped addressed foolscap envelope) should be made early to Mr. Arthur H. Thrower, 20 Hereford Road, Ealing, London, W.5.

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16mm. 400ft. Sound and Colour	...£24 0 0
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16mm. 1-reel Black/White Sound	...£9 10 0
16mm. 2-reel Black/White Silent	...£16 0 0
16mm. 1-reel Black/White Silent	...£8 10 0
16mm. 100ft. Colour Silent (Part 1)	...£6 10 0
16mm. 100ft. Colour Silent (Part 2)	...£6 10 0
16mm. 100ft. Black/White Silent (Part 1)	...£1 15 0
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8mm. 2-reel Black/White	...£7 10 0
8mm. 1-reel Black/White	...£3 15 0
8mm. 30ft. Colour	...£3 6 0
8mm. 30ft. Black/White	...£1 1 0
9.5mm. 100ft. Black/White Silent (Part 1)	...£1 2 6
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16mm. 100ft. Colour ... £6 10 0  
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LONDON (Reel 3): St. Paul's, The Tower, Beefeaters, The Thames and Tower Bridge, Trafalgar Square, Nelson Monument, St. Martin's-in-the-Field, National Gallery, South Africa House, The Law Courts, Canada House.

LONDON (Reel 4): Buckingham Palace, The Sentry Guard, Queen Victoria Memorial, A Royal Occasion with the Household Cavalry, Windsor Castle, Hampton Court Palace.

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### Comparisons

A little while ago I saw the Bristol A.C.S. show of the films entered for the club competition. There were seven entries, of which only one was on 8mm.—but it won the prize.

This winning film, Mr. Woodland's *Comparisons*, was based on an interesting idea: we saw a modern police station contrasted with a village lock-up of 1850; a modern luxury open-air swimming bath and the Roman Baths; a new road house and an inn of 1606; a "young man of today" (a child) and "of 100,000 years ago" (a monkey!). And soon—until the film ended with the customary red sky at dawn.

I was left wishing that more use had been made of close-ups—they are so effective with 8mm. Kodachrome and would have given point to the contrasts, provided some fine opportunities for humour, and, above all, would have gripped the audience's interest as no long shots could hope to do. The film had well photographed titles that put one in the right mood from the start.

*Comparisons* is hardly likely to be heard of in the national competitions, but it certainly suggests an excellent way of using up some of those odd shots that you took on the spur of the moment and then could find no use for. But do go out and shoot more close-ups if you are short of them—it is they that bring our 8mm. films to life.

### Printed Films

My 8mm. friends all agree with me that the quality of second-hand pre-war printed films is superior to anything that can be bought new today, but we ask wistfully if there is not a film library in the country with the initiative not to be content with the same familiar post-war titles and not to demand large deposits. The lack of an adequate range of films suggests we are regarded as poor relations. The demand for big deposits suggests otherwise. Dealers tell me there is little demand for 8mm. library films, but might that not be because the selection is so meagre?

Amateur filming to the aid of TV! If you saw "The Passing Show", televised during Coronation week, you will also have seen the first attempt of which there is any record at 16mm. filming direct from the screen. The first outside broadcast in the history of TV was of the Coronation procession of 1937. The B.B.C. wanted to include shots from it in "The Passing Show" (in those days there were no telerecording or telefilming facilities) and were able to get them from an amateur cine enthusiast, Mr. J. E. Davies, of the Marconi International Marine Communication Co. Ltd. He used a Movie-kon at 12 f.p.s. at  $f/1.5$ , the camera lacking the 24 f.p.s. speed which would have given reasonable synchronism with the TV picture. But even at that speed the results proved to be surprisingly satisfactory.

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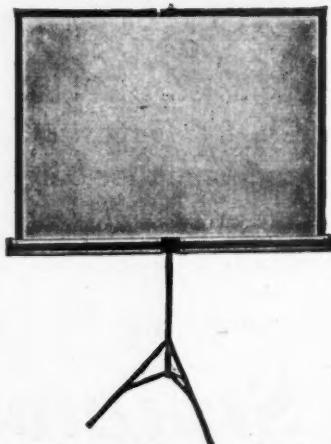
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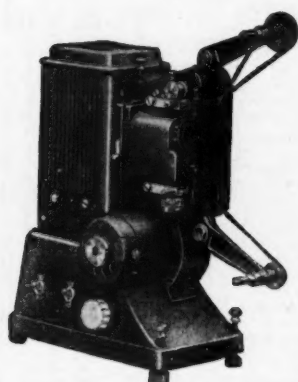


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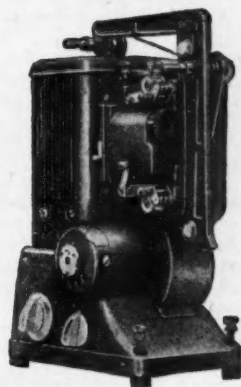
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## THE RIGHT ANSWERS

(Continued from page 261)

captain watching in the middle of it.

Now we come to the matter of the captain "looking suspicious". One reader pointed out, quite rightly, that this requirement was ambiguous: was the inspector to look suspicious to the captain, or was the captain to look suspicious to the audience? As it happened, most competitors correctly chose the latter interpretation but in fairness we did not penalise any competitor who guessed wrongly but did something about it.

Nearly all entrants properly decided that shot 17 should be divided into three parts and intercut with the inspector. But again there was great divergence of opinion about where the intercutting should begin and end—from having the captain as the first shot, to having him as the last shot before 20. The main tendency was to start too soon, splitting up 14-15-16.

Following the "suspicion" requirement, one or two readers had the idea of making the captain walk out of picture in 17 before the inspector climbs aboard, to suggest that the captain nips off smartly to "fix" something while he still has time. What spoils the idea is that the captain moves out of the shot *R towards the inspector*. To suggest villainy, he would have to move off *L*, away from the inspector. The death of a good scheme!

The principle of making the captain suspicious (to the audience!) is that we do not let him move out of shot 17 until the inspector is on board and actually moving towards him. Any normal captain would go and meet the inspector as soon as it was obvious where the visitor was going.

The fact that the captain watches for some time and does not move until the very last moment suggests oddness at least. It makes the audience think: "Well, why doesn't he go? What is he afraid of?" Of course, we cannot suggest suspicion strongly with the material provided—there is no great build-up possible—but we can get in this gentle hint of it.

Right! After that rumination we now know where to hang up the third part of 17—between 19 and 20. So, working backwards, the second cut of 17 can go between 18 and 19, having the further good effect of cutting out a good bit of the ladder-climbing: many readers did this and thereby earned a good mark. The first part of 17 can now hang between 16 and 18 quite nicely. We are ready to cut our shots together.

14 starts with a dissolve from the previous sequence. At the end of the dissolve, the

(Continued on page 294)

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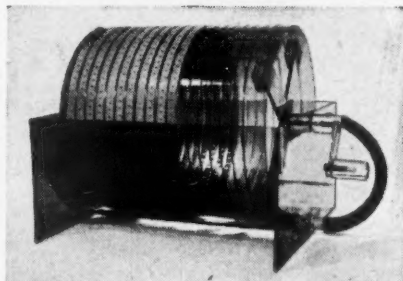
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## THE RIGHT ANSWERS

(Continued from page 292)

inspector enters L and walks away from camera. When he has reached about the position shown cut to:

15. We have the inspector already in picture on R of screen. He approaches camera on the other side of the wall, clambers over and starts to climb down the ladder. We do not let his foot go out of picture because once a character moves to exit, the audience's interest starts to decrease, unless there is some device to make them expect further action in the same set-up: here there is none.

16 now follows and we cut to match the action at the end of 15, showing all the climb down the ladder. Once the inspector is on the barge and we can tell where he is going, interest will start to decrease, so we only let him take about half a dozen steps, and before he reaches centre of screen we cut. He is obviously bound for a particular ship and we can logically cut to the master of that ship. So—

17(a). The master sees the inspector coming and watches. We do not let him lean forward.

18. The position of starting this shot depends on the speed of the inspector: a slow walk and we let him be already in picture at the cut; a quick walk and we can start with him out of picture. At the end of the shot we do not allow him more than two steps up the rope ladder.

17(b). Now is the time to let the master lean forward so that he is looking along the side of his ship at the inspector.

19. The inspector climbs up the last couple of steps and over the top to stand on deck looking around, and then exits L. He need not go right out of picture.

17(c). The master at last steps back and walks R towards the inspector. We can cut as he is half out of picture.

20. The inspector can be seen coming towards us. After a slight pause, depending on how far away we want to suggest the master is, the latter enters L and the two men meet. The extract is complete.

## QUESTION 2. Part B.

Making a half-length version is not as easy a manoeuvre as it seems. There are three ways of shortening: leaving all the shots in and trimming them; keeping shots the same length and reducing the number; a combination of these two methods.

So we must first consider what effect we are after. Cutting all the shots in half will

(Continued on page 296)

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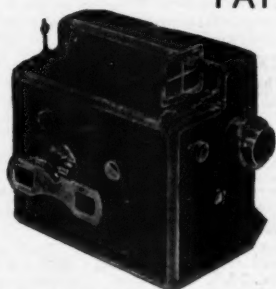
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## THE RIGHT ANSWERS

(Continued from page 294)

give a fast-moving result which will not be in keeping with the subject—it will be too restless. The conclusion is that some scenes must be lifted out entirely.

Now we must determine the aim of the sequence. Are we to retain the idea of making the captain look suspicious, or are we merely to bring the inspector and the captain together as quickly as we conveniently can? The schemes mean different editing layouts.

We will cater for both versions because readers were divided in their aims, which must be taken into account since no particular layout was specified in the preamble. So let us get our strips arranged on the pin rack.

### VERSION ONE—Captain to Look Suspicious

For this version it is essential that the three sections of scene 17, the captain watching, are used. Therefore scenes must be arranged to go between them: that is as far as we can go with that line of thought for a while. What other scenes can we fix? No. 20 is a cert, whatever we do. No. 14 is a desirable opening shot.

Of the other scenes of the inspector approaching before meeting the captain, 18 is the only one that we feel must be in because if we are going to lose other dock atmosphere shots, this will be the best one to retain the atmosphere, and it shows the inspector going aboard the ship. 19 on its own is not good enough for the purpose because what he is climbing over could be any part of the dock installations—it is not obviously enough the ship.

Now what does that show us on the pin rack? Scenes 14-17a-18-17b-?-17c-20. The snags? Well, ignoring the missing shot for the moment, scene 14 does not cut happily to 17a—it seems that the inspector is walking away from the captain.

To correct this there are two possible schemes. We either change 14 for the best alternative LS in which the inspector is approaching (scene 16); or we retain 14 and put in an extra shot to bring the inspector towards us—15 is the best for continuity and is also a closer shot which will better match 17a. That settles the start. And for the missing shot we have no alternative but to put in part of shot 19.

Cutting points will be determined by the minimum length of scene that will explain what is happening and yet avoid the restless feeling. In 16 we can let him climb all the way down the ladder and get as far as the centre of the screen. In 14 we let him enter

(Continued on page 298) 296

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## THE RIGHT ANSWERS

(Continued from page 296)

as previously and cut before he reaches the position shown in the still.

In 15 we let him take only a couple of steps before he climbs over the wall. We let him go down the latter two or perhaps three steps: three is better for we can always trim one off later when we see how much overlength we are.

The captain shots we leave as before. 18 stays about the same but will stand later trimming. 19 can be cut to half, losing the looking around and walking out L. The cut from 17c to 20 can reduce the captain's walk to a minimum: cut as he touches the edge of screen in 17c and let him enter 20 immediately.

The sequence now needs measuring, and any excessive length is removed by trimming shots where possible.

### VERSION TWO—No Suspicion

The captain need be shown only once before he meets the inspector. It is not right to leave him out altogether so that the first view of him is when he enters 20. It is desirable for the captain to see the inspector and walk out to meet him.

In this scheme there is nothing to prevent our getting plenty of dock atmosphere by the group 14-15-16. 16 will also cut nicely to 18. It is only necessary then to follow with a section of 17 and we can cut to 20. The section of 17 used could be 17b and c—leaning forward, moving back and going out R. If this is too long, lose the leaning forward.

A possible improvement, according to taste, would be to have one more cut of the captain. This could be 17b and put in place of 16. Where the captain leans forward would thus bridge the gap between 15 and 18.

Cutting points will be similar to those we have already discussed and the scenes can be trimmed as necessary after assembly.

### A FILMING HOLIDAY IN LAKELAND

(Continued from page 257)

C.U. Ball of wool rolls on floor.

C.U. Book on floor, pages fluttering after its fall. (Fade out.)

(Fade in.) Mother, father and son together at kitchen table at the end of a meal. Cigarettes are lighted, everyone is happy.

Thus the entire homecoming sequence could be accommodated on fifty feet of film. The 'departure' sequence could likewise be streamlined. I had visualised a series of shots of the Boy thumbing lifts and being seen in various vehicles, but was this really necessary? (Continued on page 300)

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## A FILMING HOLIDAY IN LAKELAND

(Continued from page 298)

In the end I decided on a three-shot sequence (of the Boy ascending a hill away from an industrial town in the valley below—a M.C.U. looking back, followed by another L.S. of him walking on towards the distant hills) as being sufficient to provide the transition from home to the Lakeland sequences. Unfortunately, none of the locations I had in mind proved satisfactory and I had to be content with a not very photogenic shot of Bolton from the north-west. But at least our hero was moving in the right direction.

As each sequence was gradually fitted into place, awkward gaps became apparent. If I was to bridge them adequately I should have to go back to Esthwaite Water to shoot further material. Still, if I'd thought it worthwhile to return a second time, surely I shouldn't jib at a third visit? But I couldn't wait until the following summer. I'd have to go at the latest in early October. So off I went. Shots of views showing autumn tints would be helpful in illustrating the passage of time, and I could take shots of apples being gathered and other activities.

But the weather ruled otherwise. It rained every day, and after a fortnight of dampness I was lucky to get home with just 100ft. of exposed film. Ah, well, the picture would have to be finished with the material available. I arranged the music and re-edited the film to match the mood of it.

As the film took shape, it became apparent that sharing my problems with my friends and acting on their suggestions had paid dividends. Bert Briggs in the Lakes, Allan Coombes of the Sale Cine Society, and Norman Battersby of Manchester C.S. had all contributed ideas. Now it was the turn of the Club members. I showed the film to the Sale Cine Society on the last meeting of the year, noted the various points criticised and, as a result, made a further five cuts. The film was finished.

I used two cameras, my twenty-year-old Bell & Howell 70-DA (1932) and an even more ancient Filmo 70 (1929) with which the lenses are interchangeable. Two cameras saves the trouble of removing half-exposed reels; I will not use Kodachrome 'A' outdoors if daylight film is available.

90% of the outdoor shots were taken with the old 1in. T.T.H. focusing f/3.5. For the interiors I used the latest Cooke Ivotal, 1in. f/1.4; the definition of both provides an excellent match. Out of the 1,150ft. shot, 825ft. find a place in the film. The missing 325ft. I regard not as waste but insurance.

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